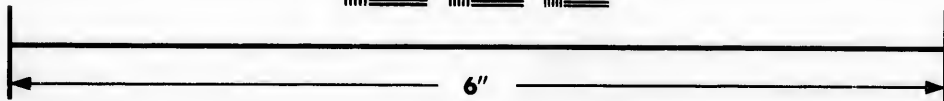
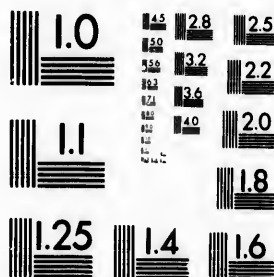


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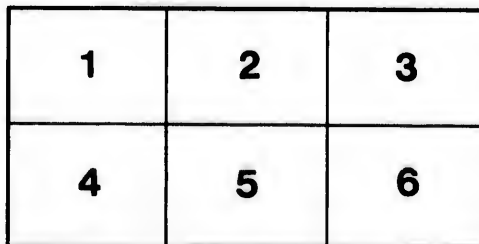
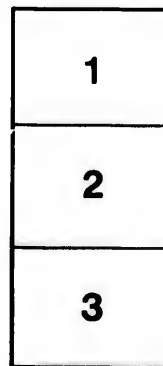
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# THE WIDOW,

(LA VEUVE)

## OPERA COMIQUE,

IN THREE ACTS.

LIBRETTO BY

*FRANK H. NELSON.*

MUSIC BY

*CALIXA LAVALLEE.*

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## ARGUMENT.

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THE scene of the First Act is laid in the South of France, near the Spanish frontier. The occasion being a fête in honor of Nanine, niece of the Duc de Trop. The young lady is in love with Marcel Dubois, but the Duc opposes their marriage. The Marquis Beauseant, having just returned from his wedding tour, attends the fête with his bride, where he unexpectedly meets the widow (Donna Paquita) to whom he had been engaged, but had deserted, and, unknown to Paquita, married Adele Henriques for her fortune. To her surprise, the widow learns that he has discarded her and married another. A stormy interview ensues, in which she reproaches him for his perfidy, and in order to punish him pretends to drown herself. The Marquis, in endeavoring to prevent her, is observed by Passepoil, an attendant, who (not having seen the widow, and hearing the Marquis repeating her last words as he runs toward the water) imagines the Marquis is about to commit suicide, endeavors to stay him. The Marquis thinking Passepoil was a witness to the drowning of the widow, and that he (the Marquis) was the cause, buys Passepoil's silence, and resolves to fly from the neighborhood.

The Second Act opens at the château of Madame Grizzelle, at Narbonne, where we find the Marquis Beauseant under the assumed name of Mons. Guiboulard, having dropped his title and discarded his real name for fear of detection as the murderer of the widow. Madame Grizzelle endeavors to secure him as the husband for her daughter Lizette, who is in love with Gaspar Minard, whom Madame has never seen. Gaspar pays Lizette a visit, and having learned that Madame Grizzelle is a very dear friend of Adele, Marchioness Beauseant, and unacquainted with the Marquis, introduces himself to Madame Grizzelle as the Marquis Beauseant. M. Guiboulard (the true Marquis Beauseant) meets Gaspar, who, not knowing he is addressing the real Marquis, informs him that he is the Marquis Beauseant. Guiboulard, fearing he is a spy endeavoring to trace out the circumstances of the drowning of the widow, dares not expose him. Passepoil, who has lately been engaged by Madame Grizzelle as an attendant, comes in contact with the Marquis, who again purchases his silence in regard to the affair at the fête. Nanine, who is a guest at the château of Madame Grizzelle, in order to prevent a marriage, on which the Duc, her uncle, insists, persuades M. Guiboulard (the Marquis) to represent himself to the Duc as her husband. During the interview Guiboulard accidentally drops a card, on which are his real name and title. The Marchioness shortly afterward arrives at the château; the Duc shows her the card, and informs her that the Marquis Beauseant is the husband of his niece.

In the Third Act the Marquis, fearing discovery as the cause of the drowning of the widow, refuses to tell his wife the reason of his disguising his name and title. Madame Grizzelle, still under the impression that Gaspar is the Marquis Beauseant, and mistaking their reserve, upon his meeting the Marchioness, for a slight domestic difficulty, endeavors to heal the breach, much to the annoyance of the true Marquis. The widow, Donna Paquita, comes upon the scene, and the Marquis, believing her to have been drowned, imagines that he has seen her ghost. Passepoil then defines the situation. Madame Grizzelle forgives Gaspar the deception he practised on her and consents to his union with Lizette. Nanine is united to Marcel. The widow finally persuades the Duc to offer her his hand, and the Marquis being relieved of his fears, explains all to the Marchioness.

ARGUMENT.

## CHARACTERS.

---

MARQUIS PEYROLLES BEAUSEANT, afterwards M. Guiboulard . . . . .	BARITONE
MARCEL DUBOIS, in love with Nanine . . . . .	TENOR PRIMO
GASPAR MINARD, in love with Lizette . . . . .	TENOR SECONDO
DUC DE TROP, Nanine's Guardian . . . . .	BASSO
PASSEPOIL, an Attendant . . . . .	BUFFO-BARITONE
DOÑA PAQUITA, the Widow . . . . .	MEZZO-SOPRANO
NANINE, Niece and Ward of Duc de Trop . . . . .	SOPRANO
LIZETTE GRIZZELLE, in love with Gaspar . . . . .	SOPRANO
MARCHIONESS ADELE BEAUSEANT . . . . .	MEZZO-SOPRANO
MADAME GRIZZELLE, Proprietress of the Chateau at Narbonne . . . . .	CONTRALTO

Seigneurs, Peasants, etc., etc.

---

*The action of the Opera is supposed to take place during the latter part of the eighteenth century.*

# INTRODUCTORY OVERTURE.

*Tempo di Valze. Resolute.*

The musical score is written for piano and consists of five systems. Each system contains a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked "Tempo di Valze. Resolute." The score includes various dynamic markings: *f* (forte), *cres.* (crescendo), *p* (piano), *mf* (mezzo-forte), and *stacc.* (staccato). There are also accents and slurs used throughout the piece. The notation includes eighth and sixteenth notes, chords, and rests.

INSTRUMENTAL VARIATION

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a melodic line in the right hand with eighth and sixteenth notes, and a harmonic accompaniment in the left hand with chords and moving bass lines.

The second system of musical notation continues the piece. It includes a dynamic marking of *mf* (mezzo-forte) in the right hand. The melodic line in the right hand becomes more active with sixteenth-note patterns, while the left hand provides a steady accompaniment.

The third system of musical notation shows further development of the melodic theme. The right hand features a series of eighth-note runs, and the left hand continues with a rhythmic accompaniment. The key signature remains one sharp.

The fourth system of musical notation includes a dynamic marking of *f* (forte) in the right hand. The melodic line in the right hand is characterized by slurs and accents, indicating a more powerful and expressive section of the music.

The fifth system of musical notation concludes the page. It features a final melodic flourish in the right hand and a concluding accompaniment in the left hand. The key signature remains one sharp.



*Allo. Mod.*



11

First system of a piano score. It consists of two staves: a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo marking is *Allo. Mod.*. The first measure of the treble staff has a dynamic marking of *ff*. The music features a complex texture with many sixteenth and thirty-second notes.



Second system of the piano score, continuing the complex texture from the first system. It consists of two staves with treble and bass clefs. The music continues with intricate rhythmic patterns.



*p* *stacc.*

Third system of the piano score. The treble staff begins with a dynamic marking of *p* (piano) and a *stacc.* (staccato) instruction. The bass staff features a dense, rhythmic accompaniment with many sixteenth notes.



Fourth system of the piano score. The treble staff has a melodic line with some slurs. The bass staff continues with a rhythmic accompaniment. There is a long horizontal line in the bass staff towards the end of the system, possibly indicating a continuation or a specific performance instruction.



Fifth system of the piano score. The treble staff features a melodic line with some slurs. The bass staff continues with a rhythmic accompaniment. The system concludes with a final chord in both staves.

Musical notation for the first system, featuring treble and bass staves with chords and melodic lines.

*Moderato con espress.*

Musical notation for the second system, including a piano (*p*) dynamic marking.

Musical notation for the third system, showing melodic development in both staves.

Musical notation for the fourth system, featuring crescendo (*cres.*) and decrescendo (*dim.*) markings.

*Allegro con fuoco.*

Musical notation for the fifth system, characterized by a faster tempo and rhythmic intensity.

Musical notation for the sixth system, continuing the fast-paced section.



The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music features a complex texture with many beamed notes and chords. A dynamic marking of *mf* (mezzo-forte) is present in the lower staff.

The second system continues the musical piece with two staves in treble and bass clefs. The notation is dense with many beamed notes and chords, maintaining the D major key signature.

The third system of musical notation consists of two staves in treble and bass clefs. The music continues with complex textures and many beamed notes and chords in the key of D major.

The fourth system of musical notation consists of two staves in treble and bass clefs. The music continues with complex textures and many beamed notes and chords in the key of D major.

The fifth system of musical notation consists of two staves in treble and bass clefs. The music continues with complex textures and many beamed notes and chords in the key of D major.

The sixth and final system of musical notation on this page consists of two staves in treble and bass clefs. The music concludes with a double bar line. The notation is dense with many beamed notes and chords in the key of D major.

## "THE ROCKS AND HILLS."

No. 1. Marcel and Chorus.

*Allegro non troppo.*

First system of piano introduction. Treble and bass clefs. Key signature: two sharps (F# and C#). Time signature: 4/4. Dynamics: *p*, *cres.*, *po-co*.

Second system of piano introduction. Treble and bass clefs. Key signature: two sharps. Time signature: 4/4. Dynamics: *poco.*, *cres.*

Third system of piano introduction. Treble and bass clefs. Key signature: two sharps. Time signature: 4/4. Dynamics: *f*

**CHORUS.**

1 SOPRANOS.

ALTOS.

TENORS.

BASSES.

The rocks and hills, the rocks and hills re - sound - ing,

The rocks and hills, the rocks and hills re - sound - ing,

The rocks and hills, the rocks and hills re - sound - ing,

Piano accompaniment for the chorus. Treble and bass clefs. Key signature: two sharps. Time signature: 4/4. Dynamics: *f*

As mirth and song unite, Proclaim, pro - claim each

As mirth and song unite, Proclaim, pro - claim each

As mirth and song unite, Proclaim, pro - claim each

The first system of the musical score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal lines are in a G major key signature and 4/4 time. The lyrics are: "As mirth and song unite, Proclaim, pro - claim each". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

heart a - bound - ing, With trans - port and de - - light. As mirth and

heart a - bound - ing, With trans - port and de - - light. As mirth and

heart a - bound - ing, With trans - port and de - - light. As mirth and

The second system of the musical score continues the vocal and piano parts. The lyrics are: "heart a - bound - ing, With trans - port and de - - light. As mirth and". The piano accompaniment continues with similar rhythmic patterns and chordal structures.

song, As mirth and song, delight and song, unite with transport and de-light.

song, As mirth and song, delight and song, unite with transport and de-light.

song, As mirth and song, delight and song, unite with transport and de-light.

MARCEL

*mf* We'll pass the day in rural joy, And let no care our minds annoy,

noy, But 'midst pleasure without alloy, Mirth shall our every

hour em-ploy.

*mf* We'll pass the day in ru-ral joy, Our ev - ery hour em-

*mf* We'll pass the day in ru-ral joy, Our ev - ery hour em-

We'll pass the day in ru-ral joy, Our ev - ery hour em-

*mf* *cres* *cen* *do.*

play..... The rocks and hills, the rocks and hills re - sound-ing.

play..... The rocks and hills, the rocks and hills re - sound-ing.

play..... The rocks and hills, the rocks and hills re - sound-ing.

*ff*



As..... mirth and song u - nite, Pro-claim, pro - claim each

As..... mirth and song u - nite, Pro-claim, pro - claim each

As mirth and song u - nite, Pro-claim, pro - claim each

The first system of the musical score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "As..... mirth and song u - nite, Pro-claim, pro - claim each". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

heart a - bound - ing With.... trans - port and de - light, As

heart a - bound - ing With.... trans - port and de - light, As

heart a - bound - ing With trans - port and de - light, As

The second system of the musical score continues with three vocal staves and piano accompaniment. The lyrics are: "heart a - bound - ing With.... trans - port and de - light, As". The piano accompaniment continues with a similar rhythmic pattern, featuring a steady eighth-note bass line and chords in the right hand.

mirth and song, As mirth and song delight and song u - nite with transport

mirth and song, As mirth and song delight and song u - nite with transport

mirth and song, As mirth and song delight and song u - nite with transport

*Resoluto.*

and de - light, Proclaim each heart a - - bound - - ing With

and de - light, Proclaim each heart a - - bound - - ing With

and de - light, Proclaim each heart a - - bound - - ing With

*Sva.* ←

trans - port and de - light, ... Proclaim each heart a - bound - .

trans - port and de - light, ... Proclaim each heart a - bound - .

trans - port and de - light, ... Proclaim each heart a - bound - .

*sva*

*sva*

Detailed description: This system contains the first three vocal staves and the first two staves of the piano accompaniment. The vocal parts are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The lyrics are 'trans - port and de - light, ... Proclaim each heart a - bound - .' and are repeated on each vocal staff. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The first piano staff includes dynamic markings like '>' and 'f'.

- ing With trans - port and de - light.

- ing With trans - port and de - light.

- ing With trans - port and de - light.

Detailed description: This system contains the next three vocal staves and the next two staves of the piano accompaniment. The lyrics are '- ing With trans - port and de - light.' and are repeated on each vocal staff. The piano accompaniment continues with similar rhythmic patterns. The third piano staff includes dynamic markings like '>' and 'f'.

- ing With trans - port and de - light.

Detailed description: This system contains the final vocal staff and the final two staves of the piano accompaniment. The lyrics are '- ing With trans - port and de - light.' The piano accompaniment concludes with a final chord. The third piano staff includes dynamic markings like '>' and 'f'.

Detailed description: This system contains the final two staves of the piano accompaniment. The music concludes with a final chord. The piano staff includes dynamic markings like '>' and 'f'.



# "OH! TRUST MY LOVE."

No. 2. Duett. Marcel and Nanine.

MARCEL

*Moderato con espress.*

*p*

Oh, trust my

love to me, let me but prove to thee,.... This heart, this heart is true as steel,

True as the love I feel, Nought shall your mind annoy, Love shall each

hour employ, Free from all care, all care and strife, Hap - py we'll pass through life, Oh!

*mf*

*mf*

*Dim.*

*Dim.*

*p* *Cun amore.* *mf*

Thus in . . . . fond de - vo - tion, Thrill'd with . . . . love's e - mo - tion, Oh! may our

*p* *mf*

MARINE *p*

Oh! . . . . fond de - vo - tion,

MARCEL *p*

lives be bless'd, our lives be bless'd 'till we are call'd to rest; Oh! Thus in . . . . fond de - vo - tion,

*cres.* *f*

With fond e - mo - tion, Oh! may our lives be bless'd 'till we are call'd to rest.

Thrilled . . . with fond e - mo - tion, Oh! may our lives be bless'd 'till we are call'd to rest.

*cres.* *f* *p* *p*

NANINE

Would I my love thus show Were I with thee to go?.....

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a melodic phrase in a minor key, with lyrics 'Would I my love thus show'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

Could you but know this heart, What pain it is to part, And yet the

The second system continues the vocal line and piano accompaniment. The vocal line has a more expressive quality, with lyrics 'Could you but know this heart, What pain it is to part, And yet the'. The piano accompaniment maintains its rhythmic texture, with some dynamic markings like 'mf' appearing.

fu - ture gleams, For us this hap - py dream, Though what fate, fate may de - cree,

The third system continues the vocal line and piano accompaniment. The vocal line has lyrics 'fu - ture gleams, For us this hap - py dream, Though what fate, fate may de - cree,'. The piano accompaniment includes a dynamic marking 'p' (piano) in the left hand.

True I will be to thee, oh! I can but trust to thee.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has lyrics 'True I will be to thee, oh! I can but trust to thee.' The piano accompaniment features dynamic markings 'dim.' and 'p'.

*mf* *dim*

Will you but make for me My fu - ture bright and gay as seems to me this

NANINE *p* *mf*

day, Oh! I can but trust to thee, Will you but make for me

MARCEL *mf*

Oh!..... trust to me, Oh! trust to me

*f* *ff*

My fu - - ture bright and gay as seems to me to - - day.

Your fu - - ture bright and gay as seems to you to - - day.

## "I AM LOVED."

No. 3. Marcel.

*Andante amoroso.*

Yes, I am lov'd, oh! hap-py

hour, Thus to feel its bliss-ful power Steal - ing o - ver me like a

dream, Oh! Heaven's bliss, yes, bliss se - rene, Oh! ..... from this saddened



*cres*

gloom, My heart with joy doth loom, To feel for

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a fermata over the word "gloom," followed by the lyrics "My heart with joy doth loom, To feel for". The piano accompaniment consists of chords and moving lines in both the right and left hands, supporting the vocal melody.

cen - - do.  
me, For me her love, As pure as that a - love.....

cen - - do.

The second system continues the musical score. The vocal line has a fermata over "cen - - do." and then sings "me, For me her love, As pure as that a - love.....". The piano accompaniment features a prominent chordal texture. Dynamics include *Sf* (Sforzando) and *p* (piano).

*p*  
Yes, I am lov'd, Oh! happy hour, Thus to feel its blissful pow - er

The third system shows the vocal line starting with a piano (*p*) dynamic, singing "Yes, I am lov'd, Oh! happy hour, Thus to feel its blissful pow - er". The piano accompaniment continues with a steady harmonic accompaniment.

*Sf*  
Steal - ing o - ver me like a dream; Oh! Heaven's bliss, Oh! Heaven's

The fourth system concludes the page with the vocal line singing "Steal - ing o - ver me like a dream; Oh! Heaven's bliss, Oh! Heaven's". The piano accompaniment features a strong *Sf* (Sforzando) dynamic. The system ends with a fermata over the final notes.

*sf* bliss,..... *pp* bliss..... so - rene

*pp* Yes, I am lov'd, oh! happy dream That fills my heart with heaven's

gleam,.... *sf* A dream sweet yet full of pain; *ppp* Who that loved would not a -

gain,..... Oh! The bliss whose breath is a sigh,....

*cres* - - - *cen* - - - *do.*

That dear pain en-dure for aye, When thou art nigh, 'Tis life when thou art nigh. A -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'That dear pain en-dure for aye, When thou art nigh, 'Tis life when thou art nigh. A -'. The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *cres* and *cen do.*

part from thee to die, Yes, I am lov'd, oh! happy dream,

The second system continues the vocal line with 'part from thee to die, Yes, I am lov'd, oh! happy dream,'. The piano accompaniment features a more active bass line. Dynamic markings include *sf*.

That fills my heart with heaven's gleam,..... Steal-ing o-ver me like a dream, Oh! heaven's

The third system has the vocal line singing 'That fills my heart with heaven's gleam,..... Steal-ing o-ver me like a dream, Oh! heaven's'. The piano accompaniment continues with chords and moving lines. Dynamic markings include *sf*.

bliss, Oh! heaven's bliss ... bliss..... se - rene. *dim.*

The fourth system concludes the vocal line with 'bliss, Oh! heaven's bliss ... bliss..... se - rene. *dim.*'. The piano accompaniment features a final cadence. Dynamic markings include *sf* and *pp*.



## "HAPPY AND FREE."

## No. 4. Paquita and Chorus.

*Tempo di Valse. Resoluto.*

The piano introduction consists of two systems of music. The first system is in 3/8 time, marked *f* (forte). The second system continues the piece, ending with a double bar line and repeat signs.

The **PAQUITA** section begins with a treble clef staff and a 3/8 time signature. The piano accompaniment is in the bass clef. The music is marked *p* (piano). The section concludes with a double bar line and repeat signs.

1. Oh! free from all  
2. In my na-ture

The chorus features a vocal line with lyrics and a piano accompaniment. The lyrics are: "care are we no troub-le see, Let each one be Hap-py and free, Oh! bow-er quick was the hours, The land of be-er, True Span-ish bow-er, Oh!". The piano accompaniment is in the bass clef and provides harmonic support for the vocal line.

life should all joy - ous be, With mirth and song, A hap - py throng, We pass a -  
the gar - den spot of earth, Land of my birth, Pleas - ure and mirth, There is no

long; Oh! come pass the hours a - way, This mer - ry day, Love's laws o - hey;  
dearth; Oh! pass the dull hours a - long, With dance and song, Gay pleas - ure's throng;

Now while we may, And quick - ly the time may go, In joy you know  
All the day long, And who'd at such life re - pine, Who would de - cline

No thought of woe, Dull hours are slow, Ah!  
Gen - er - ous wine, It is di - vine, Ah!

*sf p*

Then what care we, Hap - py and free, If fate de - crees the fu - ture be,

*sf p* *f* *sf*

From troub - le free, Or sor - row see, For you and me, we'll . . . jol - ly be.

**DONA PAQUITA WITH CHORUS.**  
**CHORUS.**

*f*

Then what care we, Hap - py and free, If fate de - crees, The fu - ture be, From trouble

Then what care we, Hap - py and free, If fate de - crees, The fu - ture be, From trouble

Then what care we, Hap - py and free, If fate de - crees, The fu - ture be, From trouble

free: Or trouble see, For you and me, We'll jol-ly be. be.

free; Or trouble see, For you and me, We'll jol-ly be. be.

free: Or trouble see, For you and me, We'll jol-ly be. be.

*ff* *D.C. to 2*

*p*

*f*

# "THEY ALWAYS DO."

No. 5. Dona Paquita. Duc de Trop.

*Allegro Vivace.*

The piano introduction is in 2/4 time, marked *Allegro Vivace*. It features a melody in the right hand and a bass line in the left hand. The piece begins with a forte (*f*) dynamic and concludes with a fortissimo (*sf*) dynamic.

DONA PAQUITA.  
*Piu Moderato.*

DUC. DONA PAQUITA

1. You know I mar - ried twice be - fore. That's ve - ry true. *mf* And  
2. My mar - riage morn Ma said kind - ly. They al - ways do. In

The first system of the vocal piece is in 2/4 time, marked *Piu Moderato*. It includes two vocal lines and piano accompaniment. The piano part starts with a piano (*p*) dynamic and has a forte (*f*) section. The vocal lines are in G major and end with a fermata.

*f* DUC. DONA PAQUITA.

I'd not care to try it more. They al - ways do. The way he plead - ed  
mar - rying you've act - ed blind - ly, That's ve - ry true. You'll oft - en find your

The second system continues the vocal piece in 2/4 time. It features two vocal lines and piano accompaniment. The piano part includes a forte (*f*) section and a piano (*p*) section. The vocal lines conclude with a fermata.

*Allegro.*

was a sin, And thus my slow con - sent did win. For him I did not  
hus - band scoff, He'll soon this fond af - fec - tion doff, And his but - tons al - ways

## DONA PAQUITA

care a pin. That's ve - ry true, that's ve - ry true, They  
com - ing off. They al - ways do.

*duc.* *duc.*

That's ve - - ry true. That's ve - ry true, that's ve - ry true, They

*D.C.*

al - ways do.

*sf*

al - ways do.

*sf*

*After 2nd verse.*



# "I AM NOT FANCY FREE."

No. 6. Dona Paquita & Nanine.

*Andantino con espress*

*p*

**NANINE.**  
I am not fan - cy free, All na - ture

seems to me To speak his name a - lone, My love, Mar - cel, my own.

Ah! . . . ah! . . . To speak his

**DONA PAQUITA.**  
'Tis just the same with me, For eve - ry - where I see The Mar - quis

name,..... my love, Mar-cel, my own, Wher - ev - er I may rove,  
 eyes.... di - vine, look - ing fond - ly to me.

*of* *p*

eve-ry thought is my love,  
 Un - til this life - be done Our hearts shall

Then why should we re - pine, At such bliss di - vine?  
 be as one,



Why should we not re - joice, Eve - ry sound seems his voice, Ah!

Why should we not re - joice, Eve - ry sound seems his voice, Ah!

*Con espress.*

To me hath been giv - en One faint gleam of Heav - en, Yes, my heart tells me so . . . .

To me hath been giv - en One faint gleam of Heav - en, Yes, my heart tells me so . . . .

*p* *f* *pp*

Yes, my heart tells me so, . . . . 'Tis love, 'Tis love, 'Tis love I know.

Yes, my heart tells me so, . . . . 'Tis love, 'Tis love, 'Tis love I know.

*ppp* *dim.* *ppp*

# "THE MARQUIS IS A GOOD OLD SOUL."

No. 7. Dona Paquita. Nanine.

*Tempo di Bolero.*

Piano introduction in B-flat major, 2/4 time. The music features a steady bass line and a more active treble line with chords and eighth notes.

PAQUITA.

*mf*

1. The Mar-quis is a good old soul, not like my oth - er two, My first was ver - y  
 2. My sec - ond was so dif - ferent, as stubborn as could be, Al-ways op - pos'd my

Vocal line with lyrics and piano accompaniment. The piano part has a rhythmic accompaniment with chords and eighth notes.

fond of wine and that wont do for me; He had no tho't nor a - ny will, Or mind it's  
 ver - y wish and storm'd and rav'd at me; But though he was a cross old loon He was not

Vocal line with lyrics and piano accompaniment. The piano part continues with a similar rhythmic accompaniment.

*poco rall.*

my be - lief; So, when it pleas'd my Lord to die, I felt a great re - lief, Ah! . . .  
 ver - y brave, I'd calm him down by taking him To see the first one's grave.

*Carry the Voice.*

*suives.* *suives.*

Vocal line with lyrics and piano accompaniment. The piano part features a more active accompaniment with chords and eighth notes. The word 'suives' is written below the piano part.

*mf Allegro vivace.*

He's gone, its use - less to grieve, Sin - gle I could not long be, Hus - bands are plen -

*mf*

*f* **NANINE**  
He's gone, it's use - less to grieve,  
**PAQUITA**  
ty e - nough, Then no wid - ow's weeds for me. He's gone, it's use - less to grieve,

*D. C. for 2d Verse.*  
Sin - gle you could not long be, Hus - bands are plen - ty e - nough, Then no wid - ow's weeds for thee.  
Sin - gle I could not long be, Hus - bands are plen - ty e - nough, Then no wid - ow's weeds for me.

*After 2d Verse.*

# "TIS JOY TO MEET."

No. 8. Gaspar. Lixette. Chorus.

*Allegro moderato.*

First system of piano introduction. Treble and bass clefs. Dynamics: *mf*, *cres*, *cen*, *do.*, *poco.*

Second system of piano introduction. Treble and bass clefs. Dynamics: *a poco.*, *f*.

## CHORUS.

SOPRANO & ALTO.

Vocal line for Soprano and Alto. Lyrics: With pleasure in each glance, ..... We tread the mer - ry dance, ..... 'Tis joy to meet, to

TENOR.

Vocal line for Tenor. Lyrics: With pleasure in each glance, ..... We tread the mer - ry dance, ..... 'Tis joy to meet, to

BASS.

Vocal line for Bass. Lyrics: With pleasure in each glance, ..... We tread the mer - ry dance, ..... 'Tis joy to meet, to

Piano accompaniment for the chorus. Treble and bass clefs.

meet a-gain Where nought but joy doth reign, With pleasure in each glance,..... We tread the mer - ry

meet a-gain Where nought but joy doth reign, With pleasure in each glance,..... We tread the mer - ry

meet a-gain Where nought but joy doth reign, With pleasure in each glance,..... We tread the mer - ry

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a grand staff for piano accompaniment. The music is in a key with one sharp (F#) and a common time signature. The lyrics are repeated on each vocal staff.

dance,..... 'Tis joy to meet, to meet a - gain,.... 'Tis joy to meet again, where nought, where

dance,..... 'Tis joy to meet, to meet a - gain,.... 'Tis joy to meet again, where nought, where

dance,..... 'Tis joy to meet, to meet a - gain,.... 'Tis joy to meet again, where nought, where

The second system continues with three vocal staves and a grand staff for piano accompaniment. The lyrics are repeated on each vocal staff.



CAFAR

With mirth ev - er tend - ing,  
naught but mirth doth reign.....  
naught but mirth doth reign.....  
naught but mirth doth reign.....

*mf*

LIBRETTA

glan - ces soft - ly blend - ing. 'Tis joy to meet a - gain,.... 'Tis

*p*



joy to meet a - gain,..... Where nought but mirth, where nought but mirth doth reign.....

*mf* 'Tis

*mf* 'Tis

*mf* 'Tis

*p* *mf*

joy to meet a - gain, .... 'Tis joy to meet a - gain,.... Where nought but mirth, where nought but

joy to meet a - gain, .... 'Tis joy to meet a - gain,.... Where nought but mirth, where nought but

joy to meet a - gain, .... 'Tis joy to meet a - gain,.... Where nought but mirth, where nought but

mirth doth reign, *cres* 'Tis joy to meet, *cen* 'Tis joy to meet, *do.*  
 mirth doth reign, 'Tis joy to meet, *cres* 'Tis joy to meet, *cen* *do.*  
 mirth doth reign, 'Tis joy to meet,..... 'Tis joy to meet,..... 'Tis joy to

'Tis joy to meet, to meet a - gain,.... *f* With pleasure in each glance,.... We  
 'Tis joy to meet, to meet a - gain,..... *f* With pleasure in each glance,.... We  
 meet, 'Tis joy to meet, to meet a - gain,..... *f* With pleasure in each glance, We

tread the mer - ry dance,..... 'Tis joy to meet, to meet again, Where nought but joy doth reign, With

tread the mer - ry dance,..... 'Tis joy to meet, to meet again, Where nought but joy doth reign, With

tread the mer - ry dance,..... 'Tis joy to meet, to meet again, Where nought but joy doth reign, With

pleas-ure in each glance,..... We tread the mer - ry dance,..... 'Tis joy to meet, to

pleas-ure in each glance,..... We tread the mer - ry dance,..... 'Tis joy to meet, to

pleas-ure in each glance,..... We tread the mer - ry dance,..... 'Tis joy to meet, to

meet a - - gain,.... 'Tis joy to meet again Where nought, where nought but joy doth reign, 'Tis joy, 'tis  
 meet a - - gain,.... 'Tis joy to meet again Where nought, where nought but joy doth reign, 'Tis joy, 'tis  
 meet a - - gain,.... 'Tis joy to meet again Where nought, where nought but joy doth reign, 'Tis joy, 'tis

*sf* *f* *sf* *f*

joy, 'tis joy, 'tis joy .... to meet a - gain, 'Tis joy, 'tis joy, 'tis joy, 'tis joy .... to meet a - gain.  
 joy, 'tis joy, 'tis joy .... to meet a - gain, 'Tis joy, 'tis joy, 'tis joy, 'tis joy .... to meet a - gain.  
 joy, 'tis joy, 'tis joy .... to meet a - gain, 'Tis joy, 'tis joy, 'tis joy, 'tis joy .... to meet a - gain.

# "THE PATIENT ANGLER."

## No. 9. Gaspar and Chorus.

*Allegretto.*

*mf*

The piano introduction consists of two systems of music. The first system has a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody begins with a quarter note G4, followed by eighth notes A4-B4, and a quarter note C5. The bass line features a steady eighth-note accompaniment. The second system continues the melody and accompaniment for four measures.

The piano accompaniment for the first system of the vocal entry. It continues the eighth-note bass line and provides harmonic support for the vocal melody.

**55** GASPAR.

1. A - dèle is not so young you know, And lov - ers nev - er trou - bled her;.... And  
 2. To talk of love she then be - gan, At once told me, with me she'd dance,.... And

The vocal entry for Gaspar. The melody is written in a treble clef with a key signature of one sharp and a 6/8 time signature. It consists of two lines of music, each with two verses of lyrics. The accompaniment is provided by the piano.

a pa - tient an - gler was she for man - y, and man - y a year; For in her heart she  
 said we'd speak of love a - gain, but I nev - er gave her the chance; On con - quest I knew

The vocal entry for the Chorus. The melody is written in a treble clef with a key signature of one sharp and a 6/8 time signature. It consists of two lines of music with lyrics. The accompaniment is provided by the piano.



made a vow, A hus - band she would sure - ly get, . . . . I'll nev - er for - get the eve - ning When  
she was bent, And tho't she had an eye on me; . . . . I've ev - er a - void - ed her since, And

## REFRAIN.

I this an - cient an - gler met . . . . Year af - ter year poor thing she'd wait, And anx - ious - ly she'd cast her  
thus from her toils have kept free. . . . *mf*

bit, . . . . But not one lov - er could she get Tho' pa - tient - ly she'd spread her net. . . . .



## CHORUS.

Year af - ter year, poor thing she'd wait, And anx - ious - ly she'd cast her

Year af - ter year, poor thing she'd wait, And anx - ious - ly she'd cast her

Year af - ter year, poor thing she'd wait, And anx - ious - ly she'd cast her

*ad lib.*

bait, .... But not one lov - er could she get, Tho' pa - tient - ly she'd spread her net, ....

bait, .... But not one lov - er could she get, Tho' pa - tient - ly she'd spread her net, ....

bait, .... But not one lov - er could she get, Tho' pa - tient - ly she'd spread her net, ....

*D. C. to 35*

*Al fine.*

# "LET ME ON THAT FINGER."

No. 10. DUETT. Lizette. Gaspar.

*Allegretto.*

Piano introduction for the duet, consisting of two staves (treble and bass clef) in 3/4 time. The key signature has one sharp (F#). The music begins with a melody in the right hand and accompaniment in the left hand. Dynamics include *mf* and *sp*.

**GASPAR**

Come, let me on that fin - ger, Place, love, a wed - ding ring;

Musical notation for Gaspar's first line, including vocal line and piano accompaniment.

**LIZETTE**

I can - not long - er, long - er ling - er, You shall do

Musical notation for Lizette's first line, including vocal line and piano accompaniment.

**GASPAR**

no such a thing, Why love, No such a thing;

Musical notation for Gaspar's second line, including vocal line and piano accompaniment.

## LIBRETTE

No, you shall do no such a thing, No,

You are far from truth - - - ful, False . . . you are

known to be, Your love I'm sure is prone to range, And

that wont do, wont do for me, that wont do for me, that

LIBRETTO

wont do for me; No! GASPAR You are far from  
 Oh! I in - deed am

truth - ful, False . . you are known to be, Your love I'm  
 truth - ful, No . . fond - er love could be, My love is

*a poco piu mosso.*  
 sure is prone to range, And . . . that wont do for me, False you  
 ne - ver known to range, My heart points true to thee, None fond-

from  
am

are known to be, False you are known to be, And that, and that wont do for me, False you  
er love could be, No fond-er love could be, My heart, my heart points true to thee, No fond-

The first system of music features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "are known to be, False you are known to be, And that, and that wont do for me, False you er love could be, No fond-er love could be, My heart, my heart points true to thee, No fond-".

I'm  
is  
so.  
ou  
nd-

are known to be, False you are known to be, And that, and that wont do for me.  
er love could be, no fond-er love could be, My heart, my heart points true to thee,

The second system of music continues the vocal and piano parts. The lyrics are: "are known to be, False you are known to be, And that, and that wont do for me. er love could be, no fond-er love could be, My heart, my heart points true to thee,". The piano accompaniment includes dynamic markings such as *f* and *sf*.

The third system of music shows the continuation of the piano accompaniment, featuring chords and melodic lines in both the treble and bass clefs. It concludes the piece with a final chord.



# "I'M TOO DELICATE TO WORK."

No. 11. Passepoil.

*Moderato.*

Introduction for piano, marked *Moderato*. The music is in 4/4 time with a key signature of one flat (B-flat). It features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *mf* and *p*.

PASSEPOIL.

Vocal line for the first two lines of lyrics. The melody is in 4/4 time with a key signature of one flat.

1. I won-der where the me-nials are, I'm too del-i-cate to  
 2. I wasn't born for this life, I ought to have cut a

Piano accompaniment for the first two lines of lyrics. The music is in 4/4 time with a key signature of one flat.

Vocal line for the next two lines of lyrics. The melody is in 4/4 time with a key signature of one flat.

work, I nev-er do a sin-gle thing If there's a-ny way to shirk, Mine's  
 dash And have a lot of ser-vants too, If I on-ly had the cash, But

Piano accompaniment for the next two lines of lyrics. The music is in 4/4 time with a key signature of one flat.

Vocal line for the final two lines of lyrics. The melody is in 4/4 time with a key signature of one flat.

al-ways been a gloom-y life, Full of toil, with-out a joy, And  
 it's just my luck to be poor, A me-nials so sad and for-lorn, It

Piano accompaniment for the final two lines of lyrics. The music is in 4/4 time with a key signature of one flat.



folks would al - ways say of me, He's a most pe - cu - liar boy, ah!  
would be mon - ey in my purse If I had nev - er been born, ah!

I'm too del - i - cate, I'm too del - i - cate, del - i - cate, I suppose tired I was born;

*ad lib. D.C. to 2d verse.*  
I'm too del - i - cate, I'm too del - i - cate, del - i - cate, I suppose tired I was born.

*After last verse.*

## "MY LOVE."

No. 12. DUETT. Marquis &amp; Adèle.

*Allegro agitato.*

Piano introduction for the duet, consisting of two staves (treble and bass clef) with a dynamic marking of *f*. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes.

MARQUIS *mf* My love such conduct is not right, my dear, Don't dear me you

ADELE

First vocal and piano section. The Marquis sings the first line of lyrics. The piano accompaniment consists of two staves with a dynamic marking of *mf*. The piano part features a steady eighth-note accompaniment.

*f* You al - ways were a flirt, 'twas said, Aint you a-shamed, not six weeks

Second vocal and piano section. The Marquis continues the lyrics. The piano accompaniment continues with a dynamic marking of *f*. The piano part features a steady eighth-note accompaniment.

MARQUIS *mf* wed. My love you do not un - der - stand. I saw you

ADELE

Third vocal and piano section. The Marquis sings the final line of lyrics. The piano accompaniment consists of two staves with a dynamic marking of *mf*. The piano part features a steady eighth-note accompaniment.

MARQUIE

him the la - dy's hand, Its not my fault, my love, you know, If the

girl is in love with me, If the girl is in love with

*cres.*

*de.*

*Allegro.*

me. Your former life full well I know, But did not

*f* *mf*

ADELE

MARQUIE

think that you would show Your tricks before my ve - ry eyes, Such pal - try busi - ness I despise, I always

*p*

was the la - dies pet, So why in such a pas - sion be, I simply smiled and doffed my hat, Surely there

is no harm in that. It's dis - grace - ful, and the place full, Don't talk so loud, here comes the crowd. It's dis - grace -

ADELE MARQUIE ADELE

ful, and the place full, Don't talk so loud, here comes the crowd, I on - ly smiled and doffed my

MARQUIE

It's disgrace - ful, and the place full..... Now list - en

hat, But sure - ly there's no harm in that, Surely there is no harm in that,..... I'll list - en

ADELE *cres.*

air, to what I say, Re-member now that from this day, That you are now a mar-ried man, and try and  
 dear, to what you say, Re-member too that from this day, That I am now a mar-ried man, and try and

*ff* act so if you can, That you are now a mar-ried man, And try and act so if you can, That you are  
 act so if I can, That I am now a mar-ried man, And try and act so if I can, That I am

now a mar-ried man, And try and act so if you can.  
 now a mar-ried man, And try and act so if I can.



## "FAREWELL FOR EVER."

No. 13. Dona Paquita, Marquis, afterwards Passepoil.

*Allo. risoluto.*

The piano introduction consists of two staves. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a rhythmic accompaniment with chords and eighth-note figures.

DONA PAQUITA.

Yes, but it is not wrong for you My lov - ing, trust - ing heart to

The piano accompaniment for the first vocal line continues with the same melodic and rhythmic patterns as the introduction, supporting the vocal melody.

blight; To be the jest of all my friends. You

The piano accompaniment continues, with the right hand playing a more active melodic line and the left hand providing harmonic support.

think, I would live thus, ne - ver, ne - ver ne -

The piano accompaniment concludes with a final melodic flourish in the right hand and sustained chords in the left hand.



*Andante con dolore.*

ver, ne - ver. *p* Bring back to your mind..... Those dear

words so kind.....When you told me nought could so - ver, Hearts u -

nited fast, In love that must last For e - ver, aye for e - ver.

*Pio meno.*

And now that love has fled, Shall I live thus? never. But

ere my soul has fled,..... Say, "Fare - well for - ev - er."

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "ere my soul has fled,..... Say, 'Fare - well for - ev - er.'" The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

**PAQUITA**  
*p* And now that love has fled, Shall I live thus, ne - ver; But

**MARQUIA**  
*p* I have not strength to follow her, Her last word ringing in my

The second system features two vocal lines and piano accompaniment. The first vocal line is labeled "PAQUITA" and the second "MARQUIA". The lyrics are: "And now that love has fled, Shall I live thus, ne - ver; But" for Paquita, and "I have not strength to follow her, Her last word ringing in my" for Marquia. The piano accompaniment includes a prominent bass line with chords and a treble line with chords and melodic lines.

ere my soul has fled,..... say, "Fare - well for - e - ver."

cars, "Faith - less wretch,..... fare - well for - e - ver."

*Allegro vivace.*

The third system features two vocal lines and piano accompaniment. The lyrics are: "ere my soul has fled,..... say, 'Fare - well for - e - ver.'" and "cars, 'Faith - less wretch,..... fare - well for - e - ver.'" The tempo marking "Allegro vivace." is placed above the second vocal line. The piano accompaniment is more rhythmic and active, with a strong bass line and a treble line featuring chords and melodic lines.

FARRAGOIL

A man a-bout to drown himself!

What would you do at such a time!

At your age, too, one would not think That you'd com - mit so

great a crime, A crime? who, me sir? What

*sempre. f*

**PARSEFOIL** **MARQUE**

crime? Don't you call drowning a crime; 'Pon my soul, I didn't in-

**PARSEFOIL** *Allo. agitato.*

tend. Why, I saw you my - - self.

“OH! WHY DID HE COME.”

*Agitato.* **PARSEFOIL**

I'm glad sir, that I was in time, You ought to

**MARQUE**

Oh! why did he come at that time, My life is

know that was..... a crime..... Just think.... what ter - ri - ble  
not now worth..... a pin..... For I'll.... be ac - cused.. of this

crime..... just think what a ter - ri - ble crime..... If  
crime..... For I'll be ac - cused of this crime..... He

I.... had... not... stopped you..... If I'd not stopped you go - - ing  
thinks now that I....pushed her in..... He thinks now that I pushed her



in, Just think what a ter - ri - ble crime, If  
 in, For I'll be ac - - cused of this crime, He

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below the notes. The piano accompaniment is in grand staff (treble and bass clefs) and features a complex, rhythmic pattern with many beamed notes and rests.

I'd not stopp'd you go - ing in.  
 thinks now that I push'd her in.

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The vocal staves have lyrics written below the notes. The piano accompaniment includes dynamic markings such as *ff* (fortissimo) and *f* (forte), and a fermata over a chord in the bass line.

The third system of the musical score consists of a piano accompaniment in grand staff. It continues the complex rhythmic and harmonic patterns established in the previous systems, ending with a final chord and a fermata.



## FINALE.

## No. 14. Concerted.

*Allegro risoluto.*

mf

*mf* FAREFOIL.

I'd like to see you safe a - way, If you please sir, to go, I'm a -

p

*f* MARQUIE.

fraid if you lon - ger stay, You'd try a - gain you know; You were wrong, you were

f

*mf* FAREFOIL.

wrong, In what you tho't you saw; Such thing I've heard be - fore, You know that

p

*Allegro subito.**Takes part.**Andante.*

is a-against the law. (Spoken.) All right. PH take your word.

*Andante.**p* FARRISPOL.

Mind must per - lar - care - ve - true,  
MARQUE  
You be - tic - ou - ly - ful, - ry

*p* *sf*

A - cret - tween two, Right, bet - swear:  
as - be - as you - ter swear;

*p* *sf*

Here, they com - there you What have fear, You sure  
see, are - ing, you know, you to are you

*p*

will square; a - You bet - swear. Mind must par - u -  
act - gain, had - ter swear. you be - tic - lar -

*mf Allegro vivace.*

- ly - ful true, A - cret - tween two, Right bet - swear.  
care - se - be - us - you see swear.

*f*

CHORUS. *Allegro.*

TENOR

High up in the hills.

BASS

Hark! how moun - tain rill,

Down, down in the vale,

Runs down in - to dale;

MARQUE

Its all up with me,

I know just how t'would be,

how it would be.

FLAMENCOIL

From me you need not fear, I'll go, your friends are here, Your friends are

*cres.*

*Allegro moderato.*

here.

**CHORUS.**

TENOR

Let us drink boys, Let us drink boys, And send the cup merrily round, and send the cup merrily round, The

BASS

Let us drink boys, Let us drink boys, And send the cup merrily round, and send the cup merrily round, The



source of joy with-out al - loy, In good wine, in good wine can e - ver be found.

source of joy with-out al - loy, In good wine, in good wine can e - ver be found.

The first system consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs).

Now not a word, Of what you've heard, Why, but for me, Where would you be?

The second system consists of three staves. The top staff is a vocal line in bass clef with lyrics, starting with the label "MARQUE". The middle staff is a vocal line in treble clef with lyrics, starting with the label "PAREFOIL". The bottom staff is a piano accompaniment in grand staff, marked with a piano (*p*) dynamic.

I think I'll go! Si - lence you know. Don't fear for me, I'll si - lent be!

The third system consists of three staves. The top staff is a vocal line in bass clef with lyrics, starting with the label "MARQUE". The middle staff is a vocal line in treble clef with lyrics, starting with the label "PAREFOIL". The bottom staff is a piano accompaniment in grand staff.



Let us drink boys, Let us drink boys, And send the cup merrily round, and send the cup merrily round, The

Let us drink boys, Let us drink boys, And send the cup merrily round, and send the cup merrily round, The

*Moderato.*

source of joy without alloy, In good wine, in good wine can ever be found.

source of joy without alloy, In good wine, in good wine can ever be found.

*f* *duo.*

Sir! I am giv-en, And am griev'd to un-der-stand, You had the im-per-ti-

*Allegro.* *Allegro moderato.* *p*

*ritando,* To seek my nie - ces hand, I

The first system of music features a vocal line in bass clef at the top and piano accompaniment in grand staff below. The tempo changes from *Allegro* to *Allegro moderato*. The lyrics "To seek my nie - ces hand, I" are written below the vocal line. The piano part includes dynamic markings *f* and *ritando*.

wish to know the truth, And ask you is it so? It is con-

*MARCEL.*

The second system continues the vocal line and piano accompaniment. The lyrics "wish to know the truth, And ask you is it so? It is con-" are present. A section labeled *MARCEL.* begins at the end of the system. The piano accompaniment consists of rhythmic patterns in both hands.

*rit. da.*

*sent,*  
**CHORUS.** Pooh, in - so - lent, Em - phat - i - cal - ly

con - sent . . .

con - sent . . .

The third system introduces a chorus section. The tempo is marked *rit. da.* (ritardando). The lyrics "Pooh, in - so - lent, Em - phat - i - cal - ly" are written below the vocal line. The chorus lyrics "con - sent . . ." are repeated in both vocal and piano parts. The piano accompaniment features a rhythmic accompaniment for the chorus.

# FINALE CHORUS.

*Allegro.*

**CHORUS.**  
SOPRANOS.

so. Oh! what en - chant - ing pleas - ure, On the  
ALTO. Oh! what en - chant - ing pleas - ure, On the

light fan - tas - tic toe, To dance the Pol - ka meas - ure,  
light fan - tas - tic toe, To dance the Pol - ka meas - ure.

*cres.*

*cres. - cen - do.*

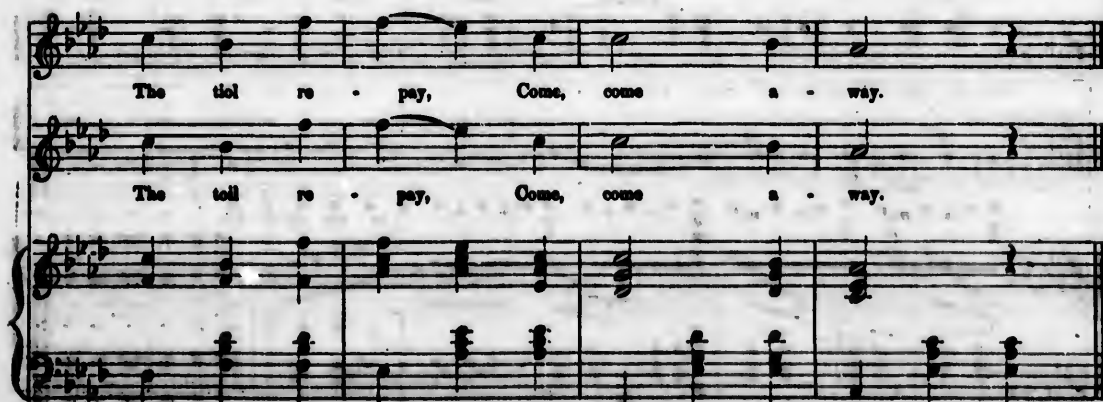
*rit.*

On the light fan - tas - tic toe.  
On the light fan - tas - tic toe.

*f a tempo.*


 We'll climb this hill, The prospect will The toil re-pay,


 Come, come, I say, We'll climb this hill, The prospect will


 The toil re-pay, Come, come a-way.

ADÈLE

Why you here? Pray tell me, sir;

(with anger.)

What means this freak? Why don't you speak?

MARQUE

My wife! 'Tis she! That set - tles me.

I will not try to say good bye.



FEMALE CHORUS

We'll climb this hill, The prospect will The toll re - pay,

We'll climb this hill, The prospect will The toll re - pay,

Come, come a - way, We'll climb this hill, The prospect will The toll re - pay, Come,

Come, come a - way, We'll climb this hill, The prospect will The toll re - pay, Come,

come a - way, The prospect will the toll re - pay, The prospect

come a - way, The prospect will the toll re - pay, The prospect

will the toil re - pay.

will the toil re - pay.

*Allo.*

**ME'S CHORUS**  
**TENORS**

Let us drink, boys, let us drink, boys, And send the cup merrily round, And send the cup merrily round, The

**BASSES**

Let us drink, boys, let us drink, boys, And send the cup merrily round, And send the cup merrily round, The

source of joy with-out al-loy, In good wine, in good wine can ev-er be found.

source of joy with-out al-loy, In good wine, in good wine can ev-er be found.

**MARCEL**

A bum-per now we'll drain,..... And sing a mer-ry song,..... Pour

out, pour out, don't spare the wine, It will our friend-ship bind,.....

**MALE CHORUS**

M. LE GEORGE

bun - per now we'll drain,..... And sing a

bun - per now we'll drain,..... And sing a

This system contains the first two systems of music. The top system has a vocal line in treble clef and a bass line in bass clef. The second system has a piano accompaniment with a treble and bass clef. The lyrics are: "bun - per now we'll drain,..... And sing a".

mer - ry song, . . . . . Pour out, pour out, don't

mer - ry song, . . . . . Pour out, pour out, don't

This system contains the third and fourth systems of music. The top system has a vocal line in treble clef and a bass line in bass clef. The second system has a piano accompaniment with a treble and bass clef. The lyrics are: "mer - ry song, . . . . . Pour out, pour out, don't".

spare the wine, It will our friend - ship blind.

spare the wine, It will our friend - ship blind.

This system contains the fifth and sixth systems of music. The top system has a vocal line in treble clef and a bass line in bass clef. The second system has a piano accompaniment with a treble and bass clef. The lyrics are: "spare the wine, It will our friend - ship blind."

FEMALE CHORUS  
SOPRANO

*mf* Through for - - est deep, while yet we stray, Where eve - ry

ALTO

*mf* Through for - - est deep, while yet we stray, Where eve - ry

song - ster seems to say, Oh, lei - - ter here, 'Tis

song - ster seems to say, Oh, lei - - ter here, 'Tis

na - ture's spring, The car - ol sweet, let min - strel sing.

na - ture's spring, The car - ol sweet, let min - strel sing.



## "YAO BRUTAM JIA"

MARCH, WITH TENORS  
MALE CHORUS

A bum - per now we'll drain,..... And sing a mer - ry song,..... Four

A bum - per now we'll drain,..... And sing a mer - ry song,..... Four

out, pour out, don't spare the wine, It will our friend - ship bind.

out, pour out, don't spare the wine, It will our friend - ship bind.

# "ALL NATURE'S GAY"

*Allegretto.* **MARCH.**

All na - ture's gay,

It seems to say, Can art com - pare, In beau - ty rare,

With brooks and rills, and rocks and hills, When brooklets glide o'er moon - tain side.

The musical score is written for voice and piano. It features a treble clef for the voice line and a grand staff (treble and bass clefs) for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into three systems, each with a vocal line and a piano accompaniment. The piano accompaniment includes dynamic markings such as *f* and *p*. The piece concludes with a double bar line and a fermata over the final notes.

MARCEL.

All na-ture's gay, It seems to say, Can art com - pare, In beau - ty rare,

CHORUS. SOPRANO & ALT.

All na-ture's gay, It seems to say, Can art com - pare, In beau - ty rare,

TENOR.

All na-ture's gay, It seems to say, Can art com - pare, In beau - ty rare,

BASS.

All na-ture's gay, It seems to say, Can art com - pare, In beau - ty rare,

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are for Soprano & Alto, Tenor, and Bass. The piano accompaniment is written for the right and left hands. The lyrics are: "All na-ture's gay, It seems to say, Can art com - pare, In beau - ty rare,".

With brooks and rills, And rocks and hills, Where brooklets glide o'er mountain side, With brooks and

With brooks and rills, And rocks and hills, Where brooklets glide o'er mountain side, With brooks and

With brooks and rills, And rocks and hills, Where brooklets glide o'er mountain side, With brooks and

With brooks and rills, And rocks and hills, Where brooklets glide o'er mountain side, With brooks and

The second system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are for Soprano & Alto, Tenor, and Bass. The piano accompaniment is written for the right and left hands. The lyrics are: "With brooks and rills, And rocks and hills, Where brooklets glide o'er mountain side, With brooks and".

rills, And rocks and hills, Where brook - lets glide o'er moun - tain side, Where  
 rills, And rocks and hills, Where brook - lets glide o'er moun - tain side, Where  
 rills, And rocks and hills, Where brook - lets glide o'er moun - tain side, Where

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (D major). The piano accompaniment is in bass clef. The lyrics are repeated across the vocal staves.

*f* *Adagio.* *a tempo.*  
 brook - lets glide, O'er mountain side.....  
 brook - lets glide, O'er mountain side.....  
 brook - lets glide, O'er mountain side.....  
 brook - lets glide, O'er mountain side.....

The second system features a piano introduction with tempo markings: *f*, *Adagio.*, and *a tempo.* It includes four vocal staves and piano accompaniment. The lyrics are repeated across the vocal staves.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The system contains five measures of music.

Second system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The system contains five measures of music.

Third system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The system contains five measures of music.

Fourth system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The system contains five measures of music.

Fifth system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The system contains five measures of music, ending with a double bar line.

End of Act First.



## ENTR' ACTE.

*Allegro moderato.*

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time and begins with a series of chords and eighth-note patterns in the right hand, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the piece. It features a 'stacc.' marking above the right-hand staff towards the end of the system, and a piano dynamic 'p' marking below the right-hand staff. The musical texture remains consistent with the first system.

The third system shows a change in the piano accompaniment, with the right hand playing a more active melodic line and the left hand continuing with a rhythmic accompaniment.

The fourth system features a prominent bass line in the left hand, consisting of a series of eighth notes, while the right hand plays chords and short melodic phrases.

The fifth system has a more complex piano accompaniment, with both hands playing active parts. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment.

The sixth system concludes the piece with a final cadence. The right hand plays a series of chords, and the left hand plays a final rhythmic accompaniment.

## ACT II.

## LAUGHING CHORUS.

## No. 18. Lizette and Chorus.

*Allegro moderato.*
**CHORUS.****mf** SOPRANO AND ALTO.

That such thing should oc - cur, I can't be-lieve it true, It is ver - y clev - er, I will ad-mit,wont

TENORS.

That such thing should oc - cur, I can't be-lieve it true, It is ver - y clev - er, I will ad-mit,wont

**mf** BASS.

That such thing should oc - cur, I can't be-lieve it true, It is ver - y clev - er, I will ad-mit,wont

*cres.*

you? I don't think I ev-er heard so good a joke, It real-ly

you? I don't think I ev-er heard so good a joke, It real-ly

you? I don't think I av-er heard so good a joke, It real-ly

*cres.*

*Laughing.*

is enough one's laughter to pro-voke, Ha ha ha hahaha ha ha hahaha hahaha ha hahaha hahaha ha

is enough one's laughter to pro-voke, Ha ha ha hahaha ha ha hahaha hahaha ha hahaha hahaha ha

is enough one's laughter to pro-voke, Ha ha ha hahaha ha ha hahaha hahaha ha hahaha hahaha ha

*f*

ha ha ha ha ha ha ha ha ha, So good a joke, So good a

ha ha ha ha ha ha ha ha ha, So good a joke, So good a

ha ha ha ha ha ha ha ha ha, So good a joke, So good a

*f*

joke, Heard a - ny thing like that, I don't think I ev - er, *f* In all the

joke, Heard a - ny thing like that, I don't think I ev - er, *f* In all the

joke, Heard a - ny thing like that, I don't think I ev - er, *f* In all the

*mf* You may call it

sto-ries told, heard a - ny thing so clev - er,

sto-ries told, heard a - ny thing so clev - er,

sto-ries told, heard a - ny thing so clev - er,

clev - er I think it quite a bore, I have heard the sto - ry, A do - es - on times be - fore,

*f* Not as he has

*f* Not as he has

*f* Not as he has



told it in-deed, in - deed I am quite sure, I am quite sure, I ne'er heard one so good at a - ny

told it in-deed, in - deed I am quite sure, I am quite sure, I ne'er heard one so good at a - ny

told it in-deed, in - deed I am quite sure, I am quite sure, I ne'er heard one so good at a - ny

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are repeated on each vocal staff.

time, at a - ny time, at a - ny time, At a - ny time, at a - ny time, At

time, at a - ny time, at a - ny time, At a - ny time, at a - ny time, At

time, at a - ny time, at a - ny time, At a - ny time, at a - ny time, At

The second system continues the musical score with three vocal staves and a piano accompaniment. The lyrics are repeated on each vocal staff.

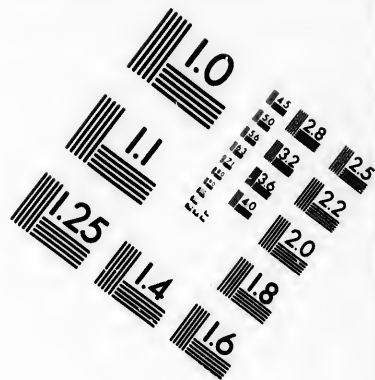
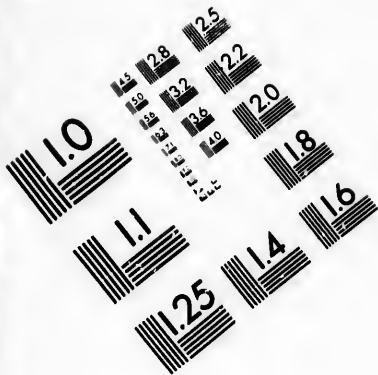
a - ny time be - fore,      At a - ny time be - fore.  
 a - ny time be - fore,      At a - ny time be - fore.  
 a - ny time be - fore,      At a - ny time be - fore.

The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a bass line. The right-hand part includes several measures with accents (>) and a final measure with a forte (*mf*) dynamic marking.

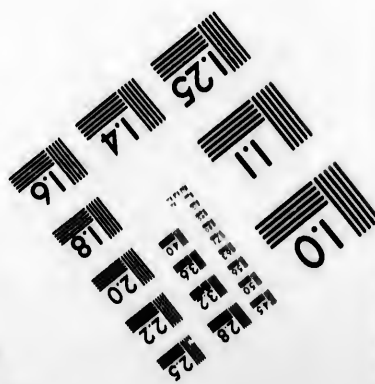
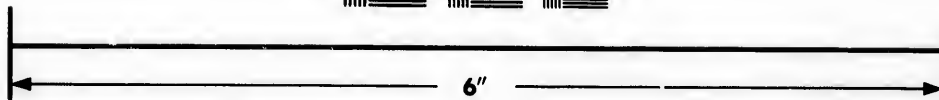
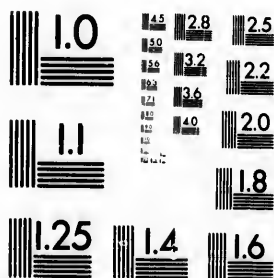
*mf*  
 Give us just an - oth - er,    I'd like to hear one more,    For say what e'er you please, I don't think I ev - er  
 Give us just an - oth - er,    I'd like to hear one more,    For say what e'er you please, I don't think I ev - er  
*mf*  
 Give us just an - oth - er,    I'd like to hear one more,    For say what e'er you please, I don't think I ev - er

The piano accompaniment features a right-hand part with a melodic line and a left-hand part with a bass line. The right-hand part includes several measures with accents (>) and a final measure with a forte (*mf*) dynamic marking.





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ha ha ha ha ha ha ha ha ha, So good a joke, *f* So good a

ha ha ha ha ha ha ha ha ha, So good a joke, *f* So good a

ha ha ha ha ha ha ha ha ha, So good a joke, *f* So good a

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef. The lyrics are repeated across the three vocal staves. The piano part features a rhythmic accompaniment with chords and moving lines.

joke, Well I nev - er, did you ev - er Hear a - ny thing like that? I

joke, Well I nev - er, did you ev - er Hear a - ny thing like that? I

joke, Well I nev - er, did you ev - er Hear a - ny thing like that? I

The second system continues the musical score with three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats. The piano accompaniment is in bass clef. The lyrics are repeated across the three vocal staves. The piano part continues with a rhythmic accompaniment, including some arpeggiated chords.

*f* don't think I e - - ver, Well I nev - er, did you e -  
don't think I e - - ver, Well I nev - er, did you e -  
don't think I e - - ver, Well I nev - er, did you e -

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in grand staff notation (treble and bass clefs). The music is in a key with two flats and a 4/4 time signature. The piano part features a steady accompaniment with chords and moving lines in both hands.

ver hear a - ny thing like that? I don't think *sf* I e - ver.  
ver hear a - ny thing like that? I don't think *sf* I e - ver.  
ver hear a - ny thing like that? I don't think *sf* I e - ver.

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in grand staff notation. The piano part continues with a similar accompaniment style, featuring chords and moving lines. The lyrics are repeated across the three systems.

The third system of the musical score consists of two staves of piano accompaniment in grand staff notation. The piano part continues with a similar accompaniment style, featuring chords and moving lines. The system concludes with a double bar line.

# "SINGLE I WILL NEVER BE."

No. 16. Lizette.

*Moderato.*

***mf*** **LIZETTE**

1. Sil - ly maid, be not afraid, For joy will soon e - wait you, Hope repeat what  
 2. Why should time when in my prime, With slow pace de - tain me? Why de-coy when

bosom beat, no vis - ion now shall cheat you. Time has wings, and soon will flee, And  
 bri-dal joy, strives to en-ter - tain me, Time has wings, and soon will flee, And

sin-gle I will nev-er be. Yes, time has wings, And soon will flee, Single I will nev - er

be; So mamma, we must a - gree.... On a hus - band that suits me,

*pp*

Or I have made up my mind,.... That my husband I will find. Sil - ly maid, be

*p*

not afraid, For joy will soon a - wait you; Hope repeat what bosom beat, No

vi - sion shall cheat you. you.

*pp*

*D.C.*

# "IN YOUR HEART IS THERE NO PALPITATION?"

No. 17. DUETT. Lixette, Gaspar.

GASPAR

*Allegretto.* In your heart is there no pal - pi - ta - tion.

Of love for my for-lorn con - di - tion.

LIXETTE

*cres - - - cen - - - do.*

Why should I feel each ex - hil - a - ra - tion, What you call love, may be im - i - ta - tion.

*cres - - - cen - - - do.*



**CASPAR.**

*p* True love for thee I feel, My heart as true as steel, Beats

**LIBETTE.**

but for thee a - lone, My love, my life, my love, my own. You on - ly

tell me so, Your heart you do not know; Your love is but a

**CASPAR.**

name, For oth - ers it is the same. I will swear you'll find me true.



*pp* *ritard.*

My love, my life, my love, my own true love, for thee I feel, My heart as true as

My love, my life, my love, my own true love, for thee I feel, My heart as true as

*p* *pp* *suives.*

*ritard.* *a tempo.* *pp* *piu meno.*

steel, My heart as true as steel, Beats for thee, for thee a-lone. My love, my

steel, My heart as true as steel, Beats for thee, for thee a-lone. My love, my

*ppp* *Andante.* *Morendo.*

life, my own, My love, my life, my own.....

life, my own, My love, my life, my own.....

*ppp* *Morendo.* *ppp*

# "ALL ON ACCOUNT OF THE WIDOW."

No. 18. Marquis.

*Allegretto non troppo.*

Piano introduction in G major, 2/4 time. The piece begins with a piano (*p*) dynamic and features a rhythmic accompaniment in the left hand and a more melodic line in the right hand. A *mf* dynamic marking appears in the second measure.

MARQUIS

1. An - oth - er girl struck with my style, What a charming place this would
2. She is the cause of all my woes, And I'll nev - er for - get that

First two lines of the vocal melody and piano accompaniment. The vocal line starts with a piano (*p*) dynamic. The piano accompaniment continues with a steady rhythmic pattern.

be; When the la - dies all at me smile, And seem to be tak - en with me, If 'twere not for that  
scene; For me ev' - ry wind that blows, Whispers, "wretch farewell for - ev - er," Her last words ev - er

Third line of the vocal melody and piano accompaniment. The vocal line features a trill (*tr*) in the final measure. The piano accompaniment continues with a steady rhythmic pattern.

dread - ful day, When in the wa - ter she did go, I'll nev - er be hap - py and gay, All on ac -  
haunt my ears, Since in the wa - ter she did go, My life is full of doubts and fears, All on ac -

Fourth line of the vocal melody and piano accompaniment. The vocal line continues with a melodic line, and the piano accompaniment provides a steady rhythmic accompaniment.

count of the Wid - ow, I'll nev - er, no nev - er, Be hap - py and

gay, All on ac - count, all on ac - count of the Wid - ow. I'll

nev - er be hap - py and gay. All on account, all on ac - count of the Wid - ow. *D.S.*

*Fast time.*



# "YOU WILL FORGIVE."

No. 19. TRIO. Nanine, Marquis & Duc.

*Allo. agitato.*

**DUO.**

Pray let me con-grat-u-late you,

*mf* *p* *mf*

**MARQUIE** **NANINE**

We accept them, and thank you. You will

*p*

par-don, Your heart don't hard-en, You will par-don, Oh! turn not

*ritard.*

*f* *suives.*

*a tempo. dnc.* *MAHINE Andante.*

thus, oh turn not thus away, a - way, away, I say, You will re - lent, give your con-

sent? You will al - low that ne'er 'till now I've caused you pain, ... Nor will a - gain. You've not the

*Con espress.*

heart fond souls to part; With him I love ..... Is on - ly life,

*Allurg.*

I could not be an - oth - er's wife, I could not be an - oth - er's wife. Oh!

*allarg.*

**FANIER**  
With him I love . . . . . Is on - - ly

**MARQUE**

'Tis too late so why de - lay,

**DUC.**

'Tis too late I'll not de -

life..... *cres* a - part from him,.... *cen* Is but to die.

The blessing you must give some day, So why de - lay?

lay, *cres* The bless - ing *cen* I'll not de - lay,

*ritard.*

A . . part from him, a - part from him is but to die.

*ritard.*

The bless - ing you must give some day.

The bless - ing I must give some day.

*suives.*

*Allegro.* *duc.*

I real - ly can - not un - der - stand.

*mf* *p* *mf*

*MANINE* *MARQUIE*

Why to this *sf* gent..... I gave my hand. *p* It's

*f* *p*

NANINE DUG.

ve - ry plain, You best ex - plain, I could not wed Mar-ool, you said. Much

bet - ter he, or sin - gle be. Than such a one.

*Andante.* NANINE

*p* You will re - lent, Give your con - sent, You will al - low that ne'er 'till

now I've caused you pain, . . . Nor will a - gain, You've not the heart fond souls to part.



*Con espress.*

With him I love..... Is on - - ly life,

*Allarg.*

I could not be an - oth - er's wife, I could not be an - oth - er's wife. Oh!

**NANINE.**

With him I love . . . . Is on - - ly

**MARQUIE.**

'Tis too late so why de - lay,

**DUC.**

'Tis too late I'll not de -

life..... part from him.... Is but to die.

The blessing you must give some day, So why de - lay?

lay, The bless - ing I'll not de - lay,

The first system of the musical score consists of four staves. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. It contains the lyrics "life..... part from him.... Is but to die." with dynamic markings "cres" and "cen" above it. The second staff is a bass line for the vocal part. The third staff is a piano accompaniment line in bass clef. The fourth staff is a piano accompaniment line in treble clef. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

A - part from him, a - part from him Is but to die, 'tis but to die.

The blessing *f* you must give, You must give *f* some day.

The blessing *f* I must give, I must give *f* some day.

The second system of the musical score consists of four staves. The top staff is a vocal line in G major with a key signature of one flat and a common time signature. It contains the lyrics "A - part from him, a - part from him Is but to die, 'tis but to die." with dynamic markings "cres" and "cen" above it. The second staff is a bass line for the vocal part. The third staff is a piano accompaniment line in bass clef. The fourth staff is a piano accompaniment line in treble clef. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The lyrics "The blessing *f* you must give, You must give *f* some day." are written below the second and third staves, and "The blessing *f* I must give, I must give *f* some day." are written below the third and fourth staves.

## "I'LL NE'ER FORGET."

No. 20. QUARTET. Lizette, Madame, Gaspar, Marquis.

*LIZETTE*  
How ver - y de - light-ful, when old friends are meeting af - ter

*MADAME*  
How - ver - y de - light-ful, when old friends are meeting af - ter

*GASPAR*  
How ver - y de - light-ful, when old friends are meeting af - ter

*MARQUIS*  
How ver - y de - light-ful, when old friends are meeting af - ter

*Allo non Troppo.*  
This is really fright-ful, who would thought of meet - ing a

ab - sence long spent, with fa - mil - iar greeting, And talk of dear old friends with -

ab - sence long spent, with fa - mil - iar greeting, And talk of dear old friends with -

ab - sence long spent, with fa - mil - iar greeting, And talk of dear old friends with -

man nev - er knew with fa - mil - iar greeting, And think of but that day and

out a thought of pain, The mer - ry hours re - call, And live them o'er a - gain.

out a thought of pain, The mer - ry hours re - call, And live them o'er a - gain.

out a thought of pain, The mer - ry hours re - call, And live them o'er a - gain.

dare not ex - plain, The dread - ful hours re - call, And live them o'er a - gain.

'Tis pleas - ant for old friends to meet.

I'm sure you

It is  
think it quite a treat,  
*mf* I real - ly can - not say I do.

I'll ne'er for - get this hap - py day, Some time with  
real - ly pleas - ant for both of you, I'll ne'er for - get this hap - py day, Some time with  
I'll ne'er for - get this hap - py day, Some time with  
I'll ne'er for - get this dread - ful day, And - hope he'll



us of course you'll stay, You'll find the place is ver-y gay, And time will quickly pass a - way.

us of course you'll stay, You'll find the place is ver-y gay, And time will quickly pass a - way.

you of course I'll stay, I know the place is ver - y gay, And time will quickly pass a - way.

quickly pass a - way, I hope he don't in-tend to stay, And hope he'll quickly pass a - way.

How ver - y de - light - ful, When old friends are meet - ing, af - ter

How ver - y de - light - ful, When old friends are meet - ing, af - ter

How ver - y de - light - ful, When old friends are meet - ing, af - ter

This is real - ly fright - ful, Who would thought of meet - ing a

ab - sence long spent, with fa - mil - iar greeting, And talk of dear old friends with -  
 ab - sence long spent, with fa - mil - iar greeting, And talk of dear old friends with -  
 ab - sence long spent, with fa - mil - iar greeting, And talk of dear old friends with -  
 man nev - er knew, with fa - mil - iar greeting, And think of but that day and

out a thought of pain, The mer - ry hours re - call, And live them o'er a - gain.  
 out a thought of pain, The mer - ry hours re - call, And live them o'er a - gain.  
 out a thought of pain, The mer - ry hours re - call, And live them o'er a - gain.  
 dare not ex - plain, The dread - ful hours re - call, And live them o'er a - gain.

The first system of music consists of five staves. The top three staves are vocal lines in treble clef with a key signature of two flats. The bottom two staves are piano accompaniment in bass clef. The piano part features a rhythmic pattern of eighth notes and chords.

If he's the Mar - quis, who am I? I won - der

Piano accompaniment for the first system, showing the right and left hands with various musical notations including trills and slurs.

The second system of music consists of five staves. The top three staves are vocal lines in treble clef with a key signature of two flats. The bottom two staves are piano accompaniment in bass clef. The piano part continues with a rhythmic pattern of eighth notes and chords.

It seems to me there's something wrong.

if he's a spy?

Piano accompaniment for the second system, showing the right and left hands with various musical notations including trills and slurs.

I can-not keep this ruse up long; I am so glad that you have come.

Of

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "I can-not keep this ruse up long; I am so glad that you have come." The piano accompaniment consists of a flowing eighth-note melody in the right hand and a steady eighth-note bass line in the left hand. The key signature is one flat (B-flat), and the time signature is 3/4.

course you'll make this house your home?

Now ever-y thing is nice-ly fixed.

It seems to me a lit-tle

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics "course you'll make this house your home?" and "Now ever-y thing is nice-ly fixed." The piano accompaniment continues with the same melodic and rhythmic patterns. The key signature remains one flat, and the time signature is 3/4.

You know the place is ver - y gay, And time will quick - ly pass a - way.

You know the place is ver - y gay, And time will quick - ly pass a - way.

I know the place is ver - y gay, And time will quick - ly pass a - way.

mixed. I hope he'll quick - ly go a - way.

How ver - y de - light - ful, When old friends are meet - ing, af - ter

How ver - y de - light - ful, When old friends are meet - ing, af - ter

How ver - y de - light - ful, When old friends are meet - ing, af - ter

This is real - ly fright - ful, Who would thought of meet - ing a



ab - sence long spent, with fa - mil - iar greeting, And talk of dear old friends with -

ab - sence long spent, with fa - mil - iar greeting, And talk of dear old friends with -

ab - sence long spent, with fa - mil - iar greeting, And talk of dear old friends with -

man nev - er knew, with fa - mil - iar greeting, And think of but that day and

out a thought of pain, The mer - ry hours re - call, And live them o'er a - gain. The

out a thought of pain, The mer - ry hours re - call, And live them o'er a - gain. The

out a thought of pain, The mer - ry hours re - call, And live them o'er a - gain. The

dare not ex - plain, The dread - ful hours re call, And live them o'er a - gain. The

mer - ry hours re - call, And live them o'er a - gain, So the mer - ry hours re - call, And live them o'er a -

mer - ry hours re - call, And live them o'er a - gain, So the mer - ry hours re - call, And live them o'er a -

mer - ry hours re - call, And live them o'er a - gain, So the mer - ry hours re - call, And live them o'er a -

dreadful hours re - call, And live them o'er a - gain, So the dreadful hours re - call, And live them o'er a -

*p*

gain, So the mer - ry hours re - call, And live them o'er again.

gain, So the mer - ry hours re - call, And live them o'er again.

gain, So the mer - ry hours re - call, And live them o'er again.

gain, So the dreadful hours re - call, And live them o'er a - gain.

## "IF WOMAN IS CURIOUS."

No. 21. Adèle.

*Allegretto.*

Piano introduction in 2/4 time, marked *f*. The right hand features a melody of eighth notes, while the left hand provides a steady accompaniment of eighth notes.

ADELÈ

*mf* 1. If wo - man is cu - rious, Then nature is to blame, The sex high and low, in this point are the  
2. These lords of cre - a - tion, What fuss and bother, Of se - crets a - bout this, that, and the oth -

Vocal line in 2/4 time, marked *mf*. The piano accompaniment is marked *stacc. p*. The piano part consists of chords and moving lines in both hands.

same; And what at our birth we in - he - rit from her, We cannot help, And it's no crime, It's  
er: How ma - ny troub - les they might save to their lives If they would con - sult in most mat

Vocal line in 2/4 time. The piano accompaniment continues with chords and moving lines.

no crime to a - ver; It's that if you keep from our view A - ny good thing that is  
ters their wives; It is strange they don't try it, We are al - ways so

Vocal line in 2/4 time. The piano accompaniment concludes the piece with chords and moving lines.

new ;..... Is it a - ny won - der we pout, And would fain, And would fain find  
quiet ;..... Nev - er ev - en wish for the rule, On - ly pru - dent, on - ly

it all out! Ah! Then how to please woman, I'll tell you, the plan Is to say all you know as  
pru - dent and cool. Ah! Then how to please wo man, I'll tell you, the plan Is to say all you know as

soon as you can: Then how to please woman, I'll tell you, the plan, Is to say all you know, As

*D.C.*  
soon as you can.

*Last time.*

## FINALE.

No. 22. Concerted. Adele, Marquis, Duc, Chorus.

*Tempo di marcia.**f Male Chorus outside.*

Come friends, the sports are glo-ri-ous ones,  
 Come friends, the sports are glo-ri-ous ones,  
 (Trumpets outside.)  
 Bet - ter, bet - ter we nev - er saw. But ere we go the vic - tors  
 Bet - ter, bet - ter we nev - er saw. But ere we go the vic - tors  
 cheer, . . . But ere we go the vic - tors cheer. (*Cheering.*)  
 cheer, . . . But ere we go the vic - tors cheer.



(Chorus coming in.)

ADRIAN

*p*

Hush! see the guests are com - ing in, Pray

*pp*

*cres*

sir, not a word. I trem - - ble at the ver - y

*cres.*

*cen* *do.*

thought That we were o - ver - heard.

CHORUS.  
SOFRANO AND ALTO.

*f* The race . . . it was a glo-rious *sf* one . . . . . It was a

*f* The race . . . it was a glo-rious *sf* one . . . . . It was a

*f* The race . . . it was a glo-rious *sf* one . . . . . It was a

*f* *sf*

glo-rious one, And bet-ter hors-es nev-er run . . . . .

glo-rious one, And bet-ter hors-es nev-er run . . . . .

glo-rious one, And bet-ter hors-es nev-er run . . . . .

*sf*

**SOPRANO**

... Bet-ter hors-es nev - er run. We'll toast the vic - t'ry, we'll toast the vic - t'ry won.

... Bet-ter hors-es nev - er run. We'll toast the vic - t'ry, we'll toast the vic - t'ry won.

... Bet-ter hors-es nev - er run.

**ALTO** **BOTH**

We'll toast the vic - t'ry, we'll toast the vic - t'ry won, Now ere, . . . now ere . . . we be-gin the

Now ere, . . . now ere . . . we be-gin the

We'll toast the vic - t'ry, we'll toast the vic - t'ry won, Now ere, . . . now ere . . . we be-gin the

Arch - er - y, we'll toast, . . . we'll toast, . . . We'll toast the vic - t'ry won.

Arch - er - y, we'll toast, . . . we'll toast, . . . We'll toast the vic - t'ry won.

Arch - er - y, we'll toast, . . . we'll toast, . . . We'll toast the vic - t'ry won.

*duc.*

*mf* Patience a-while, I'll bring him here, . . . If

here you will but stay. . . . He left the room, but

now I'm sure, . . . He will not long de - lay.

## CHORUS.

*mf* Pray what can

*mf* Pray what can

*mf* Can a - ny one ex - - plain, Can

all this mis - t'ry mean, Can a - ny one ex - - plain, Can

all this mis - t'ry mean, Can a - ny one ex - - plain, Can



a - ny one ex - plain? And no clue can we  
 a - ny one ex - plain, 'Tis ver - y strange, we've ask'd each one, And no clue can we  
 a - ny one ex - plain, 'Tis ver - y strange, we've ask'd each one, And no clue can we

gain, And no clue can we gain.  
 gain, And no clue can we gain.  
 gain, And no clue can we gain.

MARQUIS. *f* Oh!

Lord, Oh! Lord, Can I be-lieve my eyes? My

wife, what can I say? Per-haps she

has not seen me yet, I'll try to get a

way.

CHORUS.

My

she

*f* Come boys, let us go on with the sports, . . . . . The arch - er

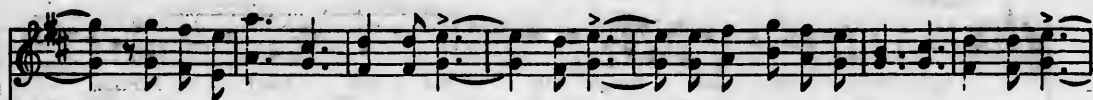
*f* Come boys, let us go on with the sports, . . . . . The arch - er

*f* Come boys, let us go on with the sports, . . . . . The arch - er

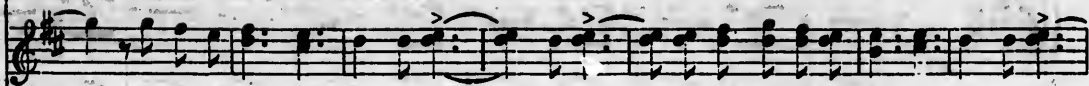
y you know. Let each . . one now es-say to try . . . . .

y you know. Let each . . one now es-say to try . . . . .

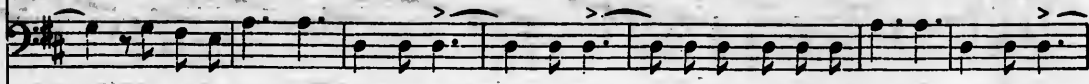
y you know. Let each . . one now es-say to try . . . . .



Who best can draw the bow? Let each . . . one now, . . . Let each one now es - say to try, Who best.



Who best can draw the bow? Let each . . . one now, . . . Let each one now es - say to try, Who best.



Who best can draw the bow? Let each . . . one now, . . . Let each one now es - say to try, Who best.



can draw, . . . Who best can draw the bow.



can draw, . . . Who best can draw the bow.



can draw, . . . Who best can draw the bow.



ADÈLE

*mf* What can have brought the Mar - quis here? Perhaps, per-

haps He can ex - plain; There is a wo - man in the

MARQUIS

case, He's at his tricks, He's at his tricks a - gain, I won - der

what has brought her here? Per - haps, per - haps she



may have heard A - - bout the wid - ow, And know all, That

*Allegro.*

on that day, That on that day oc - curred

**CHORUS.**

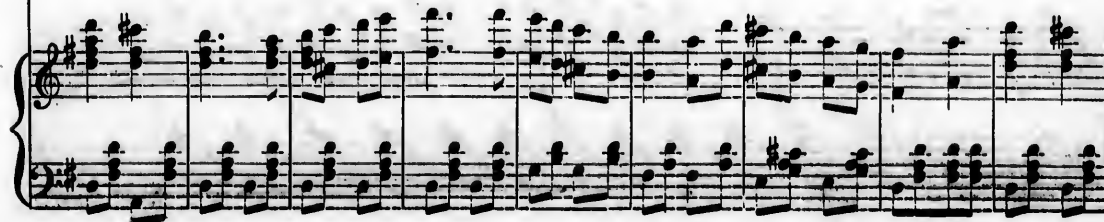
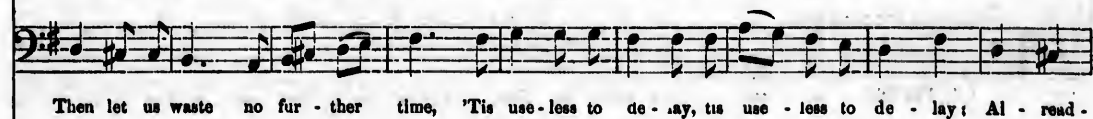
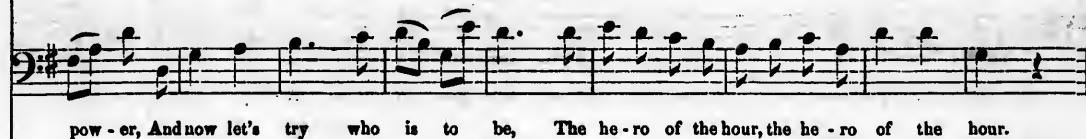
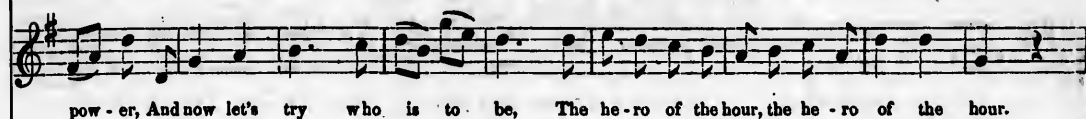
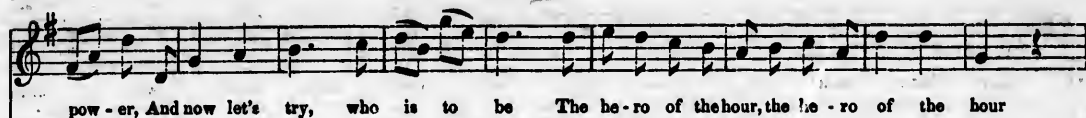
ADOLE WITH SOPRANOS.

*f* The field to each one shall be free, And all can try their pow - er, And all can try their

MARQUIS AND DUO. WITH BASS.

*f* The field to each one shall be free, And all can try their pow - er, And all can try their

That



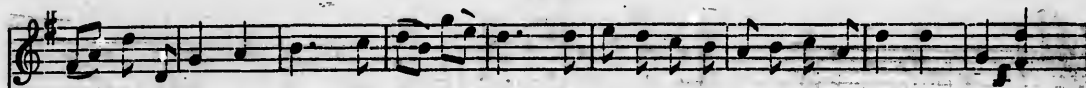
try their

try their

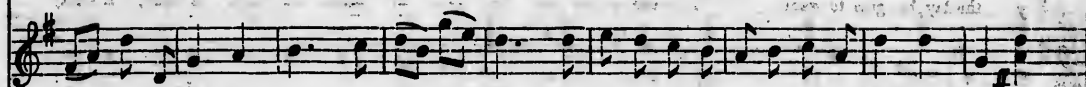
try their

y the day be-gins to wane, Al-read-y the day be-gins to wane, A-way, a-way, a-way...  
 y the day be-gins to wane, Al-read-y the day be-gins to wane, A-way, a-way, a-way...  
 y the day be-gins to wane, Al-read-y the day be-gins to wane, A-way, a-way, a-way...

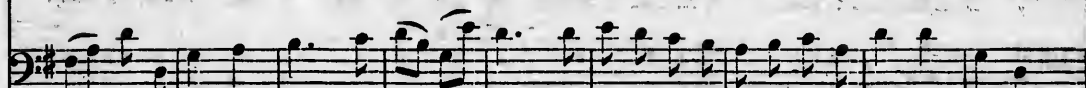
... *f* The field to each one shall be free, And all can try their pow-er, And all can try their...  
 ... *f* The field to each one shall be free, And all can try their pow-er, And all can try their...  
 ... *f* The field to each one shall be free, And all can try their pow-er, And all can try their...



pow - er, And now let's try, who is to be The he - ro of the hour, the he - ro of the hour, And



pow - er, And now let's try, who is to be The he - ro of the hour, the he - ro of the hour, And



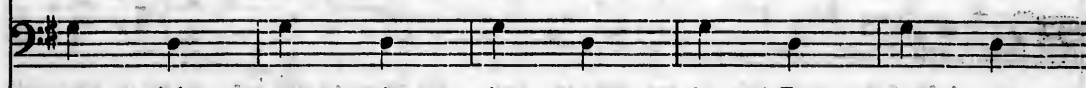
pow - er, And now let's try, who is to be The he - ro of the hour, the he - ro of the hour, And



now let's try who is to be, To be the



now let's try who is to be, To be the



now let's try who is to be, To be the

he - ro of the hour.  
he - ro of the hour.  
he - ro of the hour.

*f*

The musical score is arranged in four systems. The first system contains three vocal staves (Soprano, Alto, and Bass) with the lyrics 'he - ro of the hour.' written below each staff. The second system is a grand staff for piano, featuring a complex accompaniment with chords and moving lines in both the right and left hands. The third and fourth systems continue the piano accompaniment, with the right hand playing a more melodic line and the left hand providing harmonic support. The score concludes with a double bar line and a fermata over the final notes.



## ENTR'ACTE.

*Allegro.*

*f* *ff*

*mf*

*sf*

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music features a melodic line in the right hand and a harmonic accompaniment in the left hand. A horizontal line is drawn across the middle of the system, spanning from the second measure to the fifth measure.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues with a melodic line in the right hand and a harmonic accompaniment in the left hand. A dynamic marking of *f* (forte) is present at the beginning of the system.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The music continues with a melodic line in the right hand and a harmonic accompaniment in the left hand. The system concludes with a double bar line and a fermata over the final notes.

# ACT III.

## "SMILING HOPE."

No. 23. Nanine.

*Tempo di Valse.*

The first system of music is a piano introduction in 3/4 time, marked 'Tempo di Valse'. It features a treble and bass clef with a key signature of one flat. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece begins with a piano (*p*) dynamic and includes various musical notations such as slurs, ties, and dynamic markings.

The second system of music is a piano accompaniment for the first system. It consists of two staves, treble and bass clef, with a key signature of one flat. The music is written in a style typical of early 20th-century sheet music, with various chordal textures and rhythmic patterns.

**NANINE**

*p a tempo.*

Ah . . . . . Smil - ing hope, Smil - ing

*rit.*

*f* *success.* *p*

The third system of music contains the vocal line and piano accompaniment for the second system. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature remains one flat. The vocal line includes the lyrics 'Ah . . . . . Smil - ing hope, Smil - ing' and 'And my mind . . . and my'. The piano accompaniment includes dynamic markings such as *f*, *success.*, and *p*.

hope my soul il - lume . . . . . And my mind . . . and my

The fourth system of music contains the vocal line and piano accompaniment for the third system. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature remains one flat. The vocal line includes the lyrics 'hope my soul il - lume . . . . . And my mind . . . and my'. The piano accompaniment includes various musical notations such as slurs, ties, and dynamic markings.

mind with glad - ness fill..... Dis - si - pate,..... Dis - si -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'mind with glad - ness fill.....' followed by a long dotted line, then 'Dis - si - pate,.....' and 'Dis - si -'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

pate this sad - 'ning gloom,..... Dis - si - pate this sad - 'ning gloom,....

The second system continues the vocal line with 'pate this sad - 'ning gloom,.....' and 'Dis - si - pate this sad - 'ning gloom,....'. The piano accompaniment includes dynamic markings such as *sf* (sforzando) and *p* (piano).

Fill my heart with love's pure thrill; Dis - si - pate this sad - 'ning gloom, fill my

The third system features the vocal line with 'Fill my heart with love's pure thrill; Dis - si - pate this sad - 'ning gloom, fill my'. The piano accompaniment continues with a *p* dynamic marking.

heart with love's pure thrill. In se - clu-sion's sa - cred bow - er,

The fourth system concludes the vocal line with 'heart with love's pure thrill. In se - clu-sion's sa - cred bow - er,'. The piano accompaniment continues with a *p* dynamic marking.

Meek re - gret with sof - toned sigh..... Ah.....

Will en - joy the pen - sive hour..... In se - clu - sion sa - cred

bow-er, Meek re - gret with sof - toned sigh..... ah.....

Fear - ing no in - tru - der near.



Slow  
ly wane the hours a - way.....



When my heart, From me fled.....



As..... de - part the dy - ing day....



Ere the sum - mer eve has fled, ah! ah! ah! ah! ah! ah!

*STACATO*  
*pp*



*piu - meno - e - rall.*

Ah! ah! Ah! ah! ah! ah! Ah! ah! ah! ah! Ah! ah! ah! ah!

*piu me - no e rall.*

*rit.* *a tempo.*

Ah! . . . . . As . . . . .

*suives.*

bird in lone - ly sor - row, In the i - - vied

Tur - ret's height, Pines . . . . .

..... in..... so - - - - - cret.... till the mor - - - - - row.

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a dotted line followed by the lyrics "in..... so - - - - - cret.... till the mor - - - - - row." The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

ah! to the shades Di - - - - - rect her flight.

*Sua*

The second system continues the musical score. The vocal line has the lyrics "ah! to the shades Di - - - - - rect her flight." The piano accompaniment includes a melodic line in the right hand with a *Sua* marking above it, and a bass line in the left hand. The system concludes with a double bar line.

The third system shows the piano accompaniment for the second system. It features a complex, flowing melodic line in the right hand and a supporting bass line in the left hand, both ending with a double bar line.

The fourth system shows the piano accompaniment for the third system. It continues the melodic and harmonic development from the previous system, ending with a double bar line.

MA NINE.

*p a tempo.*  
 Ah . . . . . Smil - ing hope, Smil - ing

*sf* *suives.* *p*

hope my soul il - lume . . . . . And my mind, . . . and my

mind with glad - ness All . . . . . Dis - si - pate, . . . . . Dis - si -

pate this sad - 'ning gloom, . . . . . Dis - si - pate this sad - 'ning gloom, . . .

*sf* *p*

Fill my heart with love's pure thrill; Dis - si - pate this sad - 'ning gloom, Fill my

heart with love's pure thrill. In se - cion's sa - cred bow - er,

Meek re - grets with sof - toned sigh..... Ah.....

Will en - joy her pen - sive hour..... In se - cion's sa - cred



Fill my

ow - er,

.....

cred

bow-er, Meek re - grets with sof - tened sigh..... ah.....

..... no..... in -

tru - der nigh. *Animato.* ah! ah! ah! ah! ah! ah! ah!

ah.....

## "HARK! LOVE, 'TIS I."

No. 24. TRIO. Nanine. Madame. Marcel.

*Allegretto.* MARCEL. (OUTSIDE)

Hark! love, 'tis I; Why now do - lay?

*p*

*cres.*

For thee I sigh..... Come then a - way.

*p* *cres.* *cen - do.* *sf.* *p.*

*mf* Do you not hear,..... That voice I know,..... Mar - cel is near, My heart say's so;

*p*

With thee a - gain.... Nought can an - noy..... Ev - er re - main, 'Tis per - fect joy,

MARCEL.

From thee a - part, Is gloom to me..... Sad is my heart,

WANINE.

When far from thee, When thou art near All sor - row's

past..... Clouds dis - ap - - pear, Thy ab - - sence cast. ah!

*ritard.*

*suives.*

**MADAME**

La la

**MADAME**

La la la la la la la la la la la la la la la la

**MADAME**

La la la la la la la la la la la la la la la la

The first system of the musical score consists of four staves. The top staff is a vocal line for 'MADAME' with a melodic line and lyrics 'La la'. The second staff is another vocal line for 'MADAME' with lyrics 'La la la la la la la la la la la la la la la la'. The third staff is a vocal line for 'MADAME' with lyrics 'La la la la la la la la la la la la la la la la'. The bottom staff is a piano accompaniment with chords and a bass line.

La la

La la

La la

The second system of the musical score continues the vocal and piano parts. It features three vocal staves and one piano accompaniment staff. The lyrics are 'La la', 'La la', and 'La la'. The piano accompaniment continues with chords and a bass line.

*Moderato.* MARCEL. *Con amore.* NANINE.

*f*

my Oh! trust to me, Oh! trust to me, Your life shall hap - py be. I'll

*p*

MARCEL.

trust thee, I'll trust thee, You will be true to me. True as the stars a -

NANINE. *ritard.* NANINE *a tempo.*

bove.... True as my own great love, True as my own great love.

MARCEL.

True as the stars a - bove.

*suivez.*



*Allegretto.*

*f* 'Tis sweet to meet, Since ab - sence drear..... With love to greet, Those

*f* 'Tis sweet to meet, Since ab - sence drear..... With love to greet, Those

we hold dear, Oh hap - py hour, In love's young

we hold dear, Oh hap - py hour, In love's young

dream..... The joy - ous pow - er, In bliss su - preme.

dream..... The joy - ous pow - er, In bliss su - preme.

## MARCHÉ.

my From thee a - part, Is gloom to me..... Sad is my heart,

*p*

## VAINÉ.

When far from thee. When thou art near All sor - row's

past..... Clouds dis - ap - - pear, Thy ab - - sence cast. ah!

*ritard.*

*suiv.*



# "WHEN A MAN IS MARRIED."

No. 25. Adèle. Marquis. Chorus.

*Allegro moderato.*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

ADELÈ

The first system shows the vocal line for Adèle and the piano accompaniment. The vocal line begins with a rest followed by the lyrics: "my 1. When a man is mar-ried, he be-gins a hap-py life, There's". The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand.

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "nothing in this world like a sweet little wife; With wed-lock, with wed-lock there's nought to com- pare, For". The piano accompaniment continues with chords and a steady rhythm.

The third system concludes the vocal line and piano accompaniment. The vocal line includes the lyrics: "he is then free, Yes, free from all care, For he is then free, Yes,". The piano accompaniment continues with chords and a steady rhythm.

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free from all care; No bird in the air is as happy as this pair, From the... first

FEMALE CHORUS  
SOP. & ALTO

day.... they are.... mar-ried. No bird in the air is as happy as this pair, From

MARQUIS.

the..... first day.... they are..... mar-ried. *mf* When a

man is a bach-e-lor ev-ery hour seems bright, Roam-ing where'er he pleases all the day and



first

night, When mar-ried, when mar-ried, then there comes a stop; His free-dom, his free-dom then

from

"has shut up shop?" His free-dom, his free-dom then "has shut up shop." Man's on-ly drop of

com-fort is in a quiet drop, From the .... first day.... he is ..... mar-ried.

MALE CHORUS  
TERRA

*f* Man's  
BASS

*f* Man's

first

from

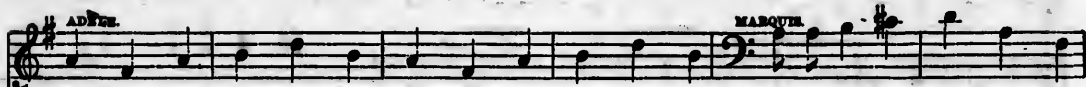
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on - ly drop of com - fort is in a quiet drop, From the... first day... he is... married.



on - ly drop of com - fort is in a quiet drop, From the first day... he is... married.



*mf* The depth of wo - man's love, Po - ets have ev - er sung. *f* Married men could sing Of the



length of wo - man's tongue; "Dear love," turns soon to "fool" and "loon;"



*mf* And bit - ter ends the hon - - ey - moon. *f* She'll growl at him, and snap at him From

night un - til noon, *mf* From the..... first week.... they are..... mar -

**MARQUEE.**  
- ried. *f* She'll growl at him, and snap at him from night un - til noon. From

**ADOLE with SOP. SOP. & ALTO.**  
*f* He'll growl at her, and snap at her from night un - til noon. From

**CHORUS. TENOR.**  
*f* She'll growl at him, and snap at him from night un - til noon. From

**BASS.**  
*f* She'll growl at him, and snap at him from night un - til noon. From

the first week... they are .... married, She'll growl at him, And snap at him from

the first week... they are .... married, He'll growl at her, And snap at her from

the first week... they are .... married, She'll growl at him, And snap at him from

the first week... they are .... married, She'll growl at him, And snap at him from

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting. The piano accompaniment is in the lower register, providing harmonic support for the vocal lines. The lyrics are repeated across the four vocal parts.

night 'till noon, She'll growl at him, and snap at him from night 'till noon.

night 'till noon, He'll growl at her, and snap at her from night 'till noon.

night 'till noon, She'll growl at him, and snap at him from night 'till noon.

night 'till noon, She'll growl at him, and snap at him from night 'till noon.

The second system continues the four-part vocal setting and piano accompaniment. The lyrics are repeated across the four vocal parts. The piano accompaniment continues to provide harmonic support. The system concludes with a double bar line.

# 'OH! PRAY DON'T SPEAK SO LOUD.'

No. 26. Adele, Marquis & Chorus.

*Allegro agitato.*

Piano introduction in G major, 4/4 time. The music is marked *Allegro agitato*. It features a rhythmic accompaniment with eighth and sixteenth notes in both hands.

MARQUIS

Oh! pray don't speak so loud, We may be o - ver - heard. I'm not the Mar - quis

Musical score for the Marquis's first line of dialogue. It includes a vocal line and a piano accompaniment. The piano part has a dynamic marking of *p*.

ADELE

here, but sim - ply Gui - bou - lard. Oh! Gui - bou - lard in - deed, Pre - pare at once to

Musical score for Adele's first line of dialogue. It includes a vocal line and a piano accompaniment.

go. But ere I leave this house the whole truth I will know.

Musical score for Adele's second line of dialogue. It includes a vocal line and a piano accompaniment.



ADRIEN  
MARQUIE

I can-not un-der-stand, Why did you go a-way, And why did you come here, pray

She can-not un-der-stand, And will not go a-way, Oh! why did she come here and

what have you to say? I am get-ting be-wil-der'd, What is it all a-bout?... There

what can I ere say? I am get-ting be-wil-der'd, If she has heard a-bout.... The

is some mys-tery here, But I will find it out. There is some mystery here, But I will

wi-dow's aw-ful death, And come to find it out. The widow's aw-ful death, And come to

find it out.

**AD LIB.**  
 Why is it I find you here Un - der an -

oth - er name? Who is, who is your so called wife? This



*Maestoso.*

CHORUS SOPRANOS

ALTO

Marchion-ess, you're welcome, It is a joy to meet,.... .. Marchioness, you're welcome, 'Tis

TENORS

Marchion-ess, you're welcome, It is a joy to meet,..... .. Marchioness, you're welcome, 'Tis

BASS

Marchion-ess, you're welcome, It is a joy to meet,..... .. Marchioness, you're welcome, 'Tis

Piano accompaniment for the first system of the chorus, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (D major) and a 2/4 time signature. It includes chords and melodic lines that support the vocal parts.

Vocal line for Soprano in the second system. The lyrics are: joy to meet a - gain..... An un-looked for pleas - ure, Thus a dear friend to greet. The

Vocal line for Alto in the second system. The lyrics are: joy to meet a - gain..... An un-looked for pleas - ure, Thus a dear friend to greet. The

Vocal line for Tenor in the second system. The lyrics are: joy to meet a - gain..... An un-looked for pleas - ure, Thus a dear friend to greet. The

Piano accompaniment for the second system of the chorus, continuing the grand staff from the first system. The music provides harmonic support for the vocal lines.

Marquis, too, is here; He won't expect to see the Marchioness to-day, How.... surprised he will

Marquis, too, is here; He won't expect to see the Marchioness to-day, How.... surprised he will

Marquis, too, is here; He won't expect to see the Marchioness to-day, How.... surprised he will

*f*

he.... How surprised he will be.

*sf* he.... How surprised he will be. *f*

he.... How surprised he will be.



## "TIS VERY AWKWARD."

No. 27. Quartet. Lizette, Adele, Madame, Gaspar, afterwards Marquis, Passepoil.

*LIZETTE*  
*pp* 'Tis ver - y awk - ward, You're caught 'tis

*ADELE*  
 'Tis ver - y awk - ward, He us - es

*MADAME*  
*pp* 'Tis ver - y awk - ward, A quar - rel

*GASPAR*  
*pp* 'Tis ver - y awk - ward, I'm caught 'tis

*Moderato.*  
*pp*

*mf* plain, If you get out now, please don't try a - gain. This wild freak give o'er. If you're not  
*mf* our name. It is the Mar - quis plot and he's to blame, To spite the Mar - quis We will em -  
 'tis plain. Come now make it up and be friends a - gain. You'll feel bet - ter then, Though now you'll  
 plain. If I get out now I will not try a - gain. I've been caught be - fore, Not like this

caught now, And tell Ma, at once Your suit she'll al - low. 'Tis ver - y awkward, 'Tis ver - y  
 brace now, 'Twill pun - ish him more, His kiss I'll al - low. 'Tis ver - y awk-ward, He us - es  
 al - low, You nev - er loved be - fore, As each does just now. 'Tis ver - y awk-ward, A quar - rel  
 I vow, And I would like to know What to do - just - now. 'Tis ver - y awkward, I'm caught its

plain, *mf* If you get out - now, please don't try a - gain, This wild freak give o'er, If you're not  
 our name. *mf* It is the Mar-quis' plot and he is to blame, To spite the Mar - quis, We will en -  
 tis plain. Come now make it up and be friends a - gain, You'll feel bet - ter then, Though now you'll  
 plain. If I get out now I will not try a - gain, I've been caught be - fore, Not like this

caught now, And tell Me, at once your suit she'll al-low.

brace now, To pan-ish him more, His kiss I'll al-low.

al-low, You ne'er loved be-fore As each does just now. Come make it up A-

I vow, And I would like to know what to do just now.

I can-not make it out.

I

dile.

Now, what am I to do?

owe this all to you.

Em - brace now, I in - sist.

My

*f*

Detailed description: This system contains the first four staves of music. The top two staves are vocal lines in treble clef with a key signature of two flats. The lyrics 'owe this all to you.' are under the first staff, and 'Em - brace now, I in - sist.' are under the second staff. The word 'My' appears at the end of the second staff. The bottom two staves are piano accompaniment in grand staff. The piano part begins with a forte (*f*) dynamic and features a rhythmic pattern of eighth and sixteenth notes.

You hear, Ma-dame in - sists.

sit - u - a - tion see.

*f*

Detailed description: This system contains the next four staves of music. The top two staves are vocal lines. The lyrics 'You hear, Ma-dame in - sists.' are under the second staff, and 'sit - u - a - tion see.' are under the fourth staff. The bottom two staves are piano accompaniment. The piano part continues with a forte (*f*) dynamic and includes a more complex melodic line in the right hand, with some sixteenth-note passages.

MARQUE

LENETTE (spoken)

What? What? go on, don't mind me! Now I'll have my revenge.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 2/4 time signature. The lyrics are: "What? What? go on, don't mind me! Now I'll have my revenge." The piano accompaniment is in a bass clef and features a rhythmic pattern of eighth and sixteenth notes.

Moa - sieur, pray lean on me. I am sor - ry that you are

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "Moa - sieur, pray lean on me. I am sor - ry that you are". The piano accompaniment features a consistent rhythmic accompaniment.

MARQUE  
ill. Em - brace, don't no - tice me, Em - brace, don't no - tice

The third system of music features a vocal line and piano accompaniment. The lyrics are: "ill. Em - brace, don't no - tice me, Em - brace, don't no - tice". The piano accompaniment continues with its rhythmic accompaniment.

LENETTE MARQUE  
me. We'll be mar - ried ver - y soon. To - mor - row if you

The fourth system of music features a vocal line and piano accompaniment. The lyrics are: "me. We'll be mar - ried ver - y soon. To - mor - row if you". The piano accompaniment concludes with a final chord.



say, And the next day too, If you choose to - day.

The first system of music consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line has lyrics: "say, And the next day too, If you choose to - day." The piano accompaniment features a steady eighth-note bass line and a more active treble line. A dynamic marking of *pp* is present in the piano part.

*Passeroll enters and announces the Count's return.*

The second system of music is entirely piano accompaniment. It begins with a treble clef and a key signature of two flats. The music is characterized by a rhythmic pattern of eighth notes in the treble and a similar pattern in the bass, creating a consistent accompaniment.

**MADAME**

The Count has just re - turned, His rooms I or - dered

The third system of music features a vocal line for Madame and piano accompaniment. The vocal line has lyrics: "The Count has just re - turned, His rooms I or - dered". The piano accompaniment includes a dynamic marking of *mf* and consists of a rhythmic accompaniment with chords in the bass and a more melodic line in the treble.

**LISETTE**

you. But now his wife is here, Those

The fourth system of music features a vocal line for Lisette and piano accompaniment. The vocal line has lyrics: "you. But now his wife is here, Those". The piano accompaniment continues with a similar rhythmic pattern as in the previous systems, with a dynamic marking of *mf*.

MARANE

rooms will hard - ly do? Mon - sieur you'll give up

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'rooms will hard - ly do?' and continues with 'Mon - sieur you'll give up'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

yours . . . A small - er one I've got

*mf*

The second system of music continues the vocal line with the lyrics 'yours . . . A small - er one I've got'. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte).

MARQUE

What? give my room to them? I'll take my oath I'll

*p* *f*

The third system of music features a vocal line starting with the lyrics 'What? give my room to them? I'll take my oath I'll'. The piano accompaniment includes dynamic markings of *p* (piano) and *f* (forte).

*Allegretto.*

not

*p* *cres* *cen* *do*

The fourth system of music is a piano accompaniment for the final phrase. It begins with the tempo marking *Allegretto.* and includes dynamic markings of *p* (piano), *cres* (crescendo), and *do* (diminuendo).

LEONTE

But you don't un-der-stand, Pray let me ex-plain, If I but dare to tell, But

ANDRÉ

But you don't un-der-stand, Pray let me ex-plain, If I but dare to tell, But

LIABARD

Monsieur you will oblige, its on-ly for a day, Some oth-er time we'll try Your

CASTAL

But you don't un-der-stand, Pray let me ex-plain, If I but dare to tell, But

PARISFOL

Monsieur you will oblige, its on-ly for a day, Some oth-er time we'll try Your

MARQUE

But you don't un-der-stand, Pray let me ex-plain, If I but dare to tell, But

no I must re-frain. I can-not tell you all, It is e-nough to know

no I must re-frain. I can-not tell you all, It is e-nough to know,

kindness to re-pay, The Mar-quis and his wife You'll not re-fuse I know,

no I must re-frain. I can-not tell you all It is e-nough to know,

kindness to re-pay, The Mar-quis and his wife You'll not re-fuse I know,

no I must re-frain. I can-not tell you all it is e-nough to know,

But  
 Bus  
 Your  
 But  
 Your  
 But  
 know  
 know,  
 now,  
 know,  
 now,  
 now,

Pray sir, do not con-sent, And once for all, say no, You will say no, You will say  
 Pray sir, do not con-sent, And once for all, say, no, You will say no, You will say  
 And for so short a time You'll surely not say no, Do not say no.  
 Pray sir, do not con-sent, And once for all, say no, You will say no, You will say  
 And for so short a time You'll surely not say no, Do not say no.  
 That I will not con-sent, And once for all, say no, I will say no?  
 no, You will say no, You will say no,..... Once for all, you  
 no, You will say no, You will say no,..... Once for all, you  
 Do not say no, Do not say no, No, you'll sure-ly, sure-ly  
 no, You will say no, You will say no,..... Once for all, you  
 Do not say no, Do not say no, No, you'll sure-ly, sure-ly  
 I will say no, I will say no, And once for all, I



will say no, You will say no, You will say no, You will say no, You will say no,  
 will say no, You will say no, You will say no, You will say no, You will say no,  
 not say no, Do not say no, Do not say no, Do not say no, No, you'll  
 will say no, You will say no, You will say no, You will say no, You will say no,  
 not say no, Do not say no, Do not say no, Do not say no, No, you'll  
 will say no, I will say no, I will say no, I will say no, And  
 once for all, for all say no, You will say no, You will say  
 once for all, for all say no, You will say no, You will say  
 sure ly, sure ly, not say no, Do not say no, Do not say  
 once for all, for all say no, You will say no, You will say  
 sure ly, sure ly, not say no, Do not say no, Do not say  
 once for all, I will say no, I will say no, I will say





no, You will say no, You will say no. . . . .

no, You will say no, You will say no. . . . .

no, Do not say no, Do not say no. . . . .

no, You will say no, You will say no. . . . .

no, Do not say no, Do not say no. . . . .

no, I will say no, I will say no. . . . .



Piano accompaniment for the first system, featuring a treble and bass clef with chords and melodic lines.



Piano accompaniment for the second system, continuing the musical accompaniment with treble and bass clefs.

## "SIGHING SONG."

No. 28. DUETT. Widow and Duc.

*Andantino.*

*Con amore.*  
PAQUITA. *(sings)* DUC. *(sings)*

1. Ah! you have nev - er felt love's dart, Heigho! Heigho!  
2. 'Twas but a pas - sing dream, 'tis o'er.

PAQUITA. *(sings)* DUC. *(sings)*

And can - not read a wo - man's heart, Heigho! Heigho!  
Fare-well, we'll think of this no more.

PAQUITA

Or you might see, There's nought a-bove The power and depth of wo - man's love.  
For I can nev - er be your wife; Blame not if love to me is life.

A wo-man's heart you do not know, Oh! why did na - ture form me  
cres - cen - do.

(*rit.*) *D.C.* (*rit.*) PAQUITA (*Emph.*) *D.C.* (*rit.*) PAQUITA

so. Heig - ho Heig - ho, Heig - ho, Heig - ho, Why did na - ture

*D.C.*

form me so. so. *dim.* *pp*

## NO ONE HERE.

No. 29. Adèle, Gaspar, Marquis. (TRIO.)

*Allegro.*

Piano introduction in C major, 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

*RECIT. GASPARD*

Recitative for Gaspar. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves below. Dynamics include *mf* and *p*.

No one here? From this door I'll call her un - ob-serv'd. What was that? 'T was a foot-

Recitative for Marquis. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves below. Dynamics include *mf*. The piece concludes with a final chord.

step, I'm sure, that I heard; She is there, I'll get out of this place if I can. Hold

Recitative for Gaspar. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves below. Dynamics include *piu meno.*

on there, Go near that door, and you are a dead man! Who are you? What Gui-bou-

MARQUE GASPAR

- lard! What have you got there? A pis - tol! What threat - en a

*piu mosso.*

Mar - quis! Would you dare? Be care - ful, don't point it here, don't point it here; I will not stir a

MARQUE GASPAR MARQUE

peg. What is this? A rope! Quick put it round your leg. By what right? The best in the

*Pointing Pistol.*

world, That of might. You see this? (Bus.) *Enters Adèle.*



*Allegro agitato.*

GASPAR  
my You..... see my

ADÈLE  
po - si - tion, Now what am I to do. It is awk - ward for us both, See

CREC. - - - - - CREC. - - - - - GASPAR  
my po - si - tion too, Madame Grizzelle believes That I am now your wife. But what are

CREC. - - - - - CREC. - - - - -

do.  
we to do? I can't see for my life. Lis - otte thinks you are my wife. You

do. *mf*

will al - low it's hard. *f* If she should, If she should in an - ger Mar -

- ry that Gui - bou - lard. *f* Pray, have no fear of that; I'll

this as - sur - ance give, She shall not mar - ry him; At

least, not while I live. *GASPAR* Oh! thank you for that

(*rope bus.*)

word; I'll stand that thing no more. Now, pray accept my

(*chain bus.*)

*AD LIB.*

thanks, And as I said be - fore - Hark! what can mean this

*GASPAR.*

*AD LIB.*

noise? In - deed, I do not know. There

*GASPAR.*

is some one coming. Per-haps I'd better go.

*dim*

*f* I see your po - si - tion, And un - der-stand it now; Its awkward for

*GASP*

*f* You see my po - si - tion, And un - der-stand it now; Its awkward for

*cres*

both of us, We each one must al - low, I think you'd best explain! Or I'll let

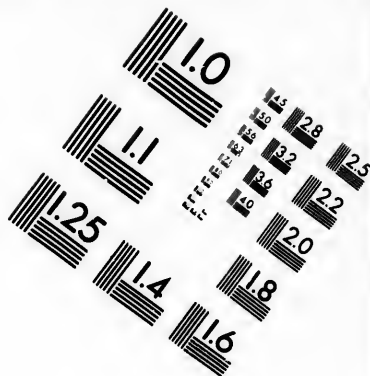
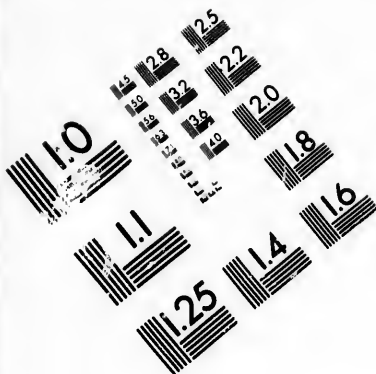
both of us, We each one must al - low, You think I'd best ex-plain! Will you let

*cen - do.*

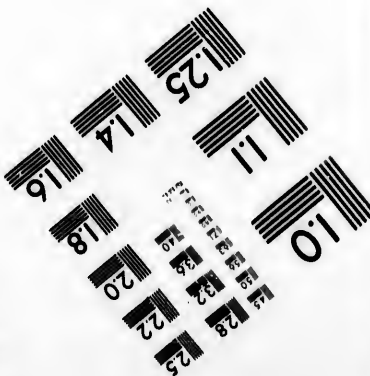
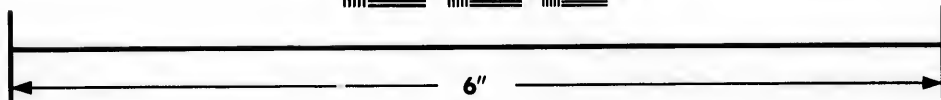
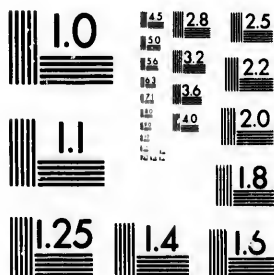
Madame know, There is some one coming, Perhaps you'd bet - ter go; *f* There is some

Madame know, There is some one coming, Perhaps I'd bet - ter go; *f* There is some

*cen - do.*



**IMAGE EVALUATION  
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one com - ing, Per - haps you'd bet - ter go; *f* There is some one com - ing, Per -  
 one com - ing, Per - haps I'd bet - ter go; *f* There is some one com - ing, Per -

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major and 4/4 time, featuring a steady bass line and chords in the right hand. Dynamics include a forte (*f*) marking.

haps you'd bet - ter go; There is some one com - ing, Per - haps You'd  
 haps I'd bet - ter go; There is some one com - ing, Per - haps I'd

The second system continues the musical score with two vocal staves and piano accompaniment. The vocal lines end with a fermata. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte).

bet - ter go.  
 bet - ter go.

The third system concludes the musical score with two vocal staves and piano accompaniment. The vocal lines end with a fermata. The piano accompaniment features a more active melodic line in the right hand.

## CAN I BELIEVE MY EYES.

No. 30. Concerted.

*Allegro moderato.*

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a dynamic marking of *mf*. The lower staff is in bass clef with the same key signature and time signature. The music features a steady bass line and a melodic line in the treble. The word "cres" is written above the treble staff, and "cen" is written below it, indicating a crescendo.

The second system continues the piece. The upper staff has a dynamic marking of *f* and the word "do." written below it. The lower staff continues the bass line. The music is characterized by rhythmic patterns and chordal textures.

The third system shows further development of the musical themes. The upper staff features more complex melodic lines, while the lower staff maintains a consistent accompaniment. The dynamics and articulation are clearly marked.

The fourth system continues the musical progression. The upper staff has a melodic line with various ornaments and slurs. The lower staff provides harmonic support with chords and moving bass lines.

The fifth system concludes the piece. The upper staff features a final melodic flourish, and the lower staff ends with a clear cadence. The overall structure is well-balanced and follows the tempo of *Allegro moderato*.

## CHORUS.

*f* Can I be - lieve my eyes, Or e - ven trust my ears? You're no Mar - quis, Then

*f* Can I be - lieve my eyes, Or e - ven trust my ears? You're no Mar - quis, Then

*f* Can I be - lieve my eyes, Or e - ven trust my ears? You're no Mar - quis. Then

The musical score for the chorus consists of four systems. The first three systems are vocal lines for three different voices (Soprano, Alto, and Bass/Tenor), each with the lyrics: "Can I believe my eyes, Or even trust my ears? You're no Marquis, Then". The fourth system is a piano accompaniment for the chorus, featuring a grand staff with treble and bass clefs, showing chords and melodic lines.

it ap - pears. You have play'd a bold, game, And it's real - ly a shame, That

it ap - pears. You have play'd a bold, game, And it's real - ly a shame, That

it ap - pears. You have play'd a bold, game, And it's real - ly a shame, That

The second part of the musical score consists of four systems. The first three systems are vocal lines for three different voices (Soprano, Alto, and Bass/Tenor), each with the lyrics: "it appears. You have play'd a bold, game, And it's really a shame, That". The fourth system is a piano accompaniment for this section, featuring a grand staff with treble and bass clefs, showing chords and melodic lines.

Then

Then

Then

you should use the Mar - quis' name, That you should use, That you should use the

you should use the Mar - quis' name, That you should use, That you should use the

you should use the Mar - quis' name, That you should use, That you should use the

That

That

That

Mar - quis' name, That you should use, That you should use the Mar - quis' name.

Mar - quis' name, That you should use, That you should use the Mar - quis' name.

Mar - quis' name, That you should use, That you should use the Mar - quis' name.



MARQUIS.

*mf* I am Beausant, Indeed 'tis so, And a Marquis too, I ought to

LIEBTE.

know. Gas - par, can I..... be-lieve you true? You know that you de -

GASPAR.

ceived me too. I but assumed that

CHORUS.

*cres.*

*mf* Then you are not the Marquis, as you led us to be - lieve?

*mf* Then you are not the Marquis, as you led us to be - lieve?

*cres.*

*mf* Then you are not the Marquis, as you led us to be - lieve?

*cres.*

ti - tle, That my suit you would re - ceive.

Was ev - er such de - cep - tion, Did a - ny one e'er

Was ev - er such de - cep - tion, Did a - ny one e'er

Was ev - er such de - cep - tion, Did a - ny one e'er

see? I thought him an im - pos - ter, Who can the fel - low be?.....

see? I thought him an im - pos - ter, Who can the fel - low be?.....

see? I thought him an im - pos - ter, Who can the fel - low be?.....

*f* Can I be - lieve my eyes? Or ev - en trust my ears? You're

*f* Can I be - lieve my eyes? Or ev - en trust my ears? You're

*f* Can I be - lieve my eyes? Or ev - en trust my ears? You're

The first system of the musical score consists of four staves. The top three staves are vocal lines in treble and bass clefs, with lyrics underneath. The bottom two staves are piano accompaniment in treble and bass clefs. The key signature is one sharp (F#) and the time signature is 4/4.

no Mar - quis, Then it ap - pears. You have play'd a bold game, And

no Mar - quis, Then it ap - pears. You have play'd a bold game, And

no Mar - quis, Then it ap - pears. You have play'd a bold game, And

The second system of the musical score also consists of four staves. The top three staves are vocal lines in treble and bass clefs, with lyrics underneath. The bottom two staves are piano accompaniment in treble and bass clefs. The key signature is one sharp (F#) and the time signature is 4/4.



You're



You're



You're



And



And



And



it's real-ly a shame That you should use the Marquis' name, That you should use, That you should

it's real-ly a shame That you should use the Marquis' name, That you should use, That you should

it's real-ly a shame That you should use the Marquis' name, That you should use, That you should

use the Mar - quis' name, That you should use, That you should use the Mar - quis' name.

use the Mar - quis' name, That you should use, That you should use the Mar - quis' name.

use the Mar - quis' name, That you should use, That you should use the Mar - quis' name.

## I HAVE A HUSBAND.

Adele. &amp;c. &amp;c. FEMALE CHORUS.

*Agitato.*

*mf*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords. The music is marked 'Agitato' and 'mf'.

**SOPRANOS.**

An - oth - er wife, what's that? Why he proposed to me, You must be mis - ta - ken,

**ALTOS.**

An - oth - er wife, what's that? Why he proposed to me. Why he proposed to

The vocal section features two staves for the Soprano and Alto parts. The Soprano part begins with the lyrics 'An - oth - er wife, what's that? Why he proposed to me, You must be mis - ta - ken,'. The Alto part begins with 'An - oth - er wife, what's that? Why he proposed to me. Why he proposed to'. Below the vocal staves is a piano accompaniment with a dynamic marking of 'f'.

Why, he proposed to me. An - oth - er wife, what's that? Why he proposed to

me, You must be mis - ta - ken, An - oth - er wife, what's that? Why he proposed to

This section continues the vocal parts and piano accompaniment. The Soprano part continues with 'Why, he proposed to me. An - oth - er wife, what's that? Why he proposed to'. The Alto part continues with 'me, You must be mis - ta - ken, An - oth - er wife, what's that? Why he proposed to'. The piano accompaniment continues with chords and rhythmic patterns.



me, Why he proposed to me, Did't you propose to me?  
 me, You must be mis - ta - ken, You must be mis - ta - ken, Why you proposed to

*cres.*  
 And you proposed to me, And he proposed to me, You must be mis - ta - ken,  
 me, *cres.* Why he proposed to me, Why he proposed to

Did't you pro- pose to me? *cres.* Why he proposed to me,  
 me. Did't you propose to me? You must be mis - ta - ken. No, he proposed to

No, he proposed to me, Didn't you propose to me? For you proposed to  
me. Didn't you propose to me? For you proposed to me.

me, Yes, you pro - posed to me, Yes, you pro - posed to me, Yes, you pro - posed to me, Yes, you proposed to  
Yes, you pro - posed to me, Yes, you pro - posed to me, Yes, you pro - posed to me, Yes, you proposed to

me, to me, to me, to me, to me, to me, to me, to me, to me, to me, to me, to me, to  
me, to me, to me, to me, to me, to me, to me, to me, to me, to me, to me, to

me. *(Screaming, to me, to me, etc.)*

me.

MADAME. DUO.

*Moderato.*

What does all this mystery mean? Yes sir, What does it mean? I in-

PASSEPOIL.

sist on an ex-pla-na-tion. I won-der, I wonder, What it is all a-bout?

I won-der, I wonder, What it is all a-bout?

I wonder, I won-der, What it is a-bout?

I wonder, I won-der, What it is a-bout?

*Moderato e marcato.*  
MARQUIE.

*mf* He here a - gain? They'll find it out, I

The first system of music consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

guess I'll have to face the worst, I ought to told it all at first. And now they can the bo - dy find, Then

The second system continues the vocal line and piano accompaniment. The vocal line has a more active melody with some grace notes. The piano accompaniment remains consistent with the first system.

( To Passepoil.)

PASSEPOIL.

it will all be off my mind; For your words I don't care a pin, You can-not say I push'd her in. Why,

The third system introduces a new character, Passepoil. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The music is in a more rhythmic, dance-like style.

MARQUIE. PAQUITA.

push'd who in? What do you mean? Why, what you tho't that day you seen, I nev - er push'd her in, I'll swear! I'll

The fourth system features two vocal lines, Marquie and Paquita, in the upper staff. The piano accompaniment is in the lower two staves. The music continues with the same rhythmic pattern.

MARQUIE.

con-firm it, Why do you stare? The wid-ow here a-live you see! How can I then her murderer be? I

*f* *mf*

won-der why they let him out, He's too in-sane to be a-bout, He's too in-sane to

CHORUS.

PASSEPOIL.

Why, be a-bout, *mf* I kept you from a fear-ful sin, And kept you then from jump-ing in; I (To widow.)

MARQUIE.

*mf* And I have paid him o'er and o'er, For fear he'd spread the sto-ry 'round: How

MADAME with ALTOS.

*mf* He kept him from a fear-ful sin, And kept him then from jump-ing in; He

DUO. with BASSES.

*mf* He kept him from a fear-ful sin, And kept him then from jump-ing in; He

*mf* He kept him from a fear-ful sin, And kept him then from jump-ing in; He



nev - er saw Ma - dame be - fore, I nev - er saw Ma - dame be - fore.

comes it that you are not drown'd, How comes it that you are not drown'd?

nev - er saw Ma - dame be - fore, He nev - er saw Ma - dame be - fore.

nev - er saw Ma - dame be - fore, He nev - er saw Ma - dame be - fore.

nev - er saw Ma - dame be - fore, He nev - er saw Ma - dame be - fore.

*Allegro, Moderato.*  
PAQUITA.

*mf* Your cru - el con - duct to a - tone, So I thought to frighten you,

By pretending to drown myself, And to see what you would do. The water being ve-ry low, I scarcely

wet my feet, And crossing to the oth-er side I took a sheltered seat. And I supposed that you were drown'd,

He tho't I caused the same; That's why I paid him to keep still, Then came here and obanged my name. And from he-

neath a tree, I saw all that occurred that day. How I laughed when you met your wife, And I saw you run a-way.

## CHORUS.

*f* But it was such a cru-el-trick, We ought not to let him go. He has proposed to ev'-ry girl, Indeed, indeed, it is so.

*f* But it was such a cru-el-trick, We ought not to let him go. He has proposed to ev'-ry girl, Indeed, indeed, it is so.

*f* But it was such a cru-el-trick, We ought not to let him go. He has proposed to ev'-ry girl, Indeed, indeed, it is so.

## MARQUIS

## FEMALE CHORUS

*mf* I real-ly could not help it, girls, You are all so sweet, you know. He is so ve - ry flatt'ring,

We will have to let him go; I nev-er in all my life, Have met with such a

dar - ling beau; I will give you back your lock of hair, And then I'll let you go.

**CHORUS ALL.**

*f* I nev-er in all my life, Have met with such a darling beau, I will give you back your lock of hair, And then I'll let you go.

*f* I nev-er in all my life, Have met with such a darling beau, You will give him back his lock of hair, And then you'll let him go.

*f* I nev-er in all my life, Have met with such a darling beau, You will give him back his lock of hair, And then you'll let him go.

## THIS LADY WAS YOUR WIFE.

Dialogue.

*Tempo di Valse.*

Piano introduction in 2/4 time, marked *Tempo di Valse*. The score consists of two staves: a treble staff with a melodic line and a bass staff with a harmonic accompaniment. Dynamics include *f* (forte) and *sf* (sforzando).

Piano accompaniment for the first vocal line. The treble staff features a melodic line with a *cres.* (crescendo) marking. The bass staff provides a steady accompaniment. Dynamics include *sf* (sforzando) and *p* (piano).

NANINE.

Vocal line for Nanine, starting with *mf* (mezzo-forte). The melody is written on a single staff.

*mf* Mad-ame, you are your-self a bride, My sto-ry hear and then de-cide;

Piano accompaniment for the second vocal line, featuring a steady accompaniment in both treble and bass staves.

Vocal line for Nanine, continuing the melody on a single staff.

And though my con-duct shame-ful be, I claim that love is my on-ly plea;

Piano accompaniment for the third vocal line, featuring a steady accompaniment in both treble and bass staves.



Your husband on - ly told his Grace, That he stood in a hus - band's place.

*mf* And my un - cle's wrath ap - peas'd,

I trust you're not dis - pleas'd; And left me

free to re - main, My plot I thus, I thus did gain.

CHORUS.

LENETTE & ADELLE with SOPRANOS.

Musical staff for Lenette & Adelle with Sopranos, showing notes and rests.

MADAME with ALTO.

*f* And her un - cle's wrath ap - peased, We

GASPAR & PARSIFOL with TENORS.

Musical staff for Gaspar & Parsifol with Tenors, showing notes and rests.

*f* And her un - cle's wrath ap - peased, We

MARQUE with BASS.

Musical staff for Marque with Bass, showing notes and rests.

*f* And her un - cle's wrath ap - peased, We

Piano accompaniment for the first system, showing chords and bass line.

Musical staff for the second system, showing notes and rests.

trust you're not..... dis - pleased, And left her

Musical staff for the second system, showing notes and rests.

trust you're not..... dis - pleased, And left her

Musical staff for the second system, showing notes and rests.

trust you're not..... dis - pleased, And left her

Piano accompaniment for the second system, showing chords and bass line.

free to re - main; Her plot she did, she did sus - tain.

free to re - main; Her plot she did, she did sus - tain.

free to re - main; Her plot she did, she did sus - tain.

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "free to re - main; Her plot she did, she did sus - tain." The piano part features a steady accompaniment with some melodic lines in the right hand.

MARCEL.

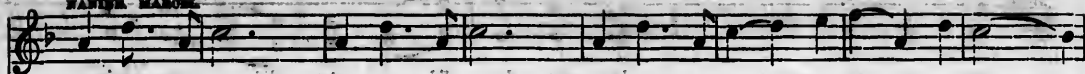
*mf* Now by her fa - ther's will she is free;... Her hand and heart are giv - en to me.

The second system features a vocal line in treble clef and piano accompaniment in bass clef. The key signature remains one sharp. The lyrics are: "Now by her fa - ther's will she is free;... Her hand and heart are giv - en to me." The piano part includes a dynamic marking of *p* (piano) at the beginning.

By law your niece is now my wife, And hand in hand we'll walk through life.

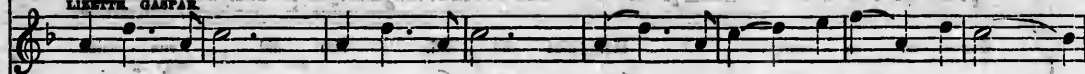
The third system continues with a vocal line in treble clef and piano accompaniment in bass clef. The key signature is one sharp. The lyrics are: "By law your niece is now my wife, And hand in hand we'll walk through life." The piano part provides harmonic support with various chordal textures.

MADAME MADON



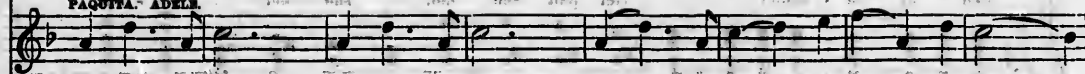
Un - cle, we now your bless - ing crave, You see it is too late to rave,....

LILLETTE GASPAN



*f* Now that is just as it should be, All ill feel - ing laid a - side,....

PAQUITA ADELE



Now that is just as it should be, All ill feel - ing laid a - side,....

DUO




*f* You come and now my bless - ing crave, And say it is too late to rave,....

CHORUS MADAME WITH ALTOS. SOP. &amp; ALTOS.



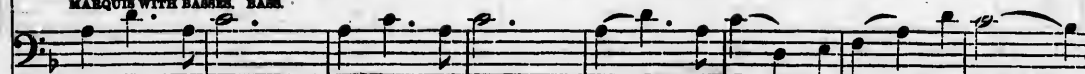
Now that is just as it should be, All ill feel - ing laid a - side,....

PASTORIL WITH TENORS. TENOR.



Now that is just as it should be, All ill feel - ing laid a - side,....

MARQUIS WITH BASS. BASS.



*f* Now that is just as it should be, All ill feel - ing laid a - side,....



*f*

Tho' 'gainst your will the deed was done, Now by the law we two are one.

Let's take this hour of gen' - ral joy, To con - grat - u - late the bride.

Let's take this hour of gen' - ral joy, To con - grat - u - late the bride.

Tho' 'gainst my will the deed was done, But by the law you two are one.

Let's take this hour of gen' - ral joy, To con - grat - u - late the bride.

Let's take this hour of gen' - ral joy, To con - grat - u - late the bride.

Let's take this hour of gen' - ral joy, To con - grat - u - late the bride.

Let's take this hour of gen' - ral joy, To con - grat - u - late the bride.

**NANINE**

*mf* It you had ev - er felt love's dart,..... Lov - ers you



no'er had tried to part.

**MARINE**

*mf* Noth - - ing can part us thro' life, By law I am his wife.

**MARCEL**

*mf* Noth - - ing can part us thro' life, By law she is my wife.

*p*

Pres - - ent hap - pi - ness re - pays For.... all the past *sf* de - lay.

Pres - - ent hap - pi - ness re - pays For.... all the past *sf* de - lay.

*sf*

I am his wife.

**NANINE MARCEL.**  
 Noth - ing can part us thro' life, By law she is my wife,

**LINETTE GASPAR.**  
 Noth - ing can part them thro' life, By law she is his wife,

**PAQUITA ADELLE.**  
 Noth - ing can part them thro' life, By law she is his wife,

**DUC.**  
 Noth - ing can part them thro' life, By law she is his wife,

**CHORUS MADAME with ALTOS.**  
 Noth - ing can part them thro' life, By law she is his wife,

**FASSEPOIL with TENORS.**  
 Noth - ing can part them thro' life, By law she is his wife,

**MARQUIS with BASSES.**  
 Noth - ing can part them thro' life, By law she is his wife,



Pres - ent hap - pi - ness re - pays, For all the past, the past de - lay.

Pres - ent hap - pi - ness re - pays, For all the past, the past de - lay.

Pres - ent hap - pi - ness re - pays, For all the past, the past de - lay.

Pres - ent hap - pi - ness re - pays, For all the past, the past de - lay.

Pres - ent hap - pi - ness re - pays, For all the past, the past de - lay.

Pres - ent hap - pi - ness re - pays, For all the past, the past de - lay.

Pres - ent hap - pi - ness re - pays, For all the past, the past de - lay.

Pres - ent hap - pi - ness re - pays, For all the past, the past de - lay.

*Allegro moderato.*  
PAQUITA.

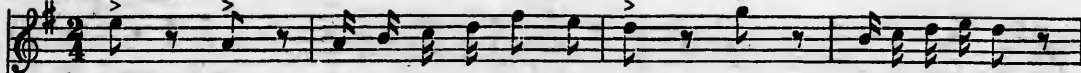
*mf* So, your Grace, it ap-pears to me, That a-lone we two now stand,

You remember a few hours since, You of-fer'd me heart and hand. Your of-fer I will ac-cept now, We'd bet-ter be-

wed to day, As there have been so man-y slips, I'll not trust to more de-lay. Come now, I will wait no long-er,

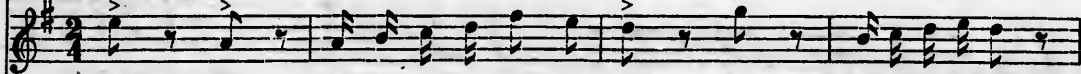
Come now, I'll not wait a day; Come now, I will wait no long-er, Come now, I'll not wait a-day.

MARIE MARCEL



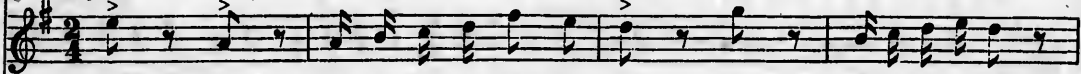
*f* Come now, she will wait no long - er, Come now, she'll not wait a day,

LIZETTE GASPARD



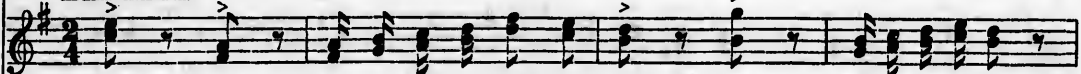
*f* Come now, she will wait no long - er, Come now, she'll not wait a day,

PAQUITA



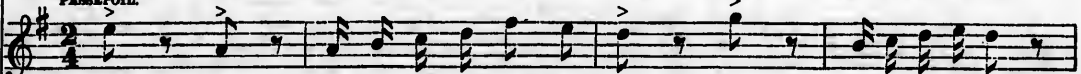
*f* Come now, I will wait no long - er, Come now, I'll not wait a day,

ADELE MADAME



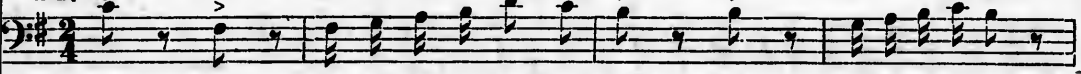
*f* Come now, she will wait no long - er, Come now, she'll not wait a day,

FANEFOLL



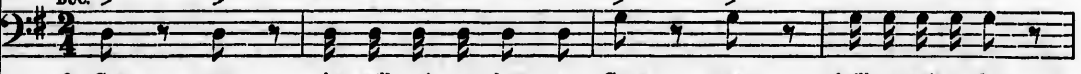
*f* Come now, she will wait no long - er, Come now, she'll not wait a day,

MARQUIE



*f* Come now, she will wait no long - er, Come now, she'll not wait a day,

DUC

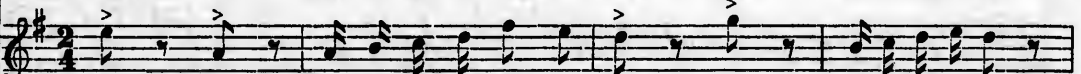


*f* Come now, she will wait no long - er, Come now, she'll not wait a day,

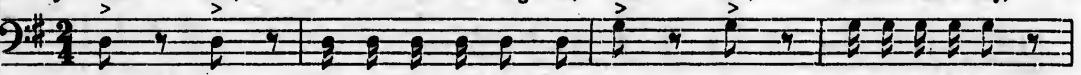
CHORUS



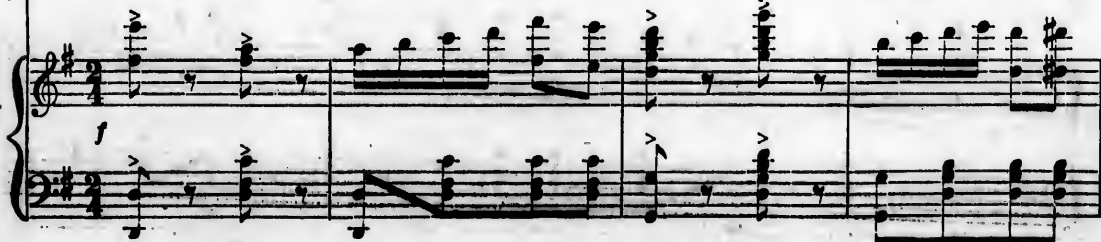
*f* Come now, she will wait no long - er, Come now, she'll not wait a day,



*f* Come now, she will wait no long - er, Come now, she'll not wait a day,



*f* Come now, she will wait no long - er, Come now, she'll not wait a day,





*f* Come now, she will wait no long - er, Come now, she'll not wait a day.

*f* Come now, she will wait no long - er, Come now, she'll not wait a day.

*f* Come now, I will wait no long - er, Come now, I'll not wait a day.

*f* Come now, she will wait no long - er, Come now, she'll not wait a day.

*f* Come now, she will wait no long - er, Come now, she'll not wait a day.  
MARQUIS >

*f* Come now, she will wait no long - er, Come now, she'll not wait a day.  
DUC >

*f* Come now, she will wait no long - er, Come now, she'll not wait a day.

*f* Come now, she will wait no long - er, Come now, she'll not wait a day.

*f* Come now, she will wait no long - er, Come now, she'll not wait a day.

*f* Come now, she will wait no long - er, Come now, she'll not wait a day.

*f* Come now, she will wait no long - er, Come now, she'll not wait a day.

MARCEL MARINE

Nothing can our hap - pi - ness dis - turb. Not when you are by my side.



LIZETTE GASPAR

One month then from to - day, mam - ma, Your daugh - ter shall be my bride.



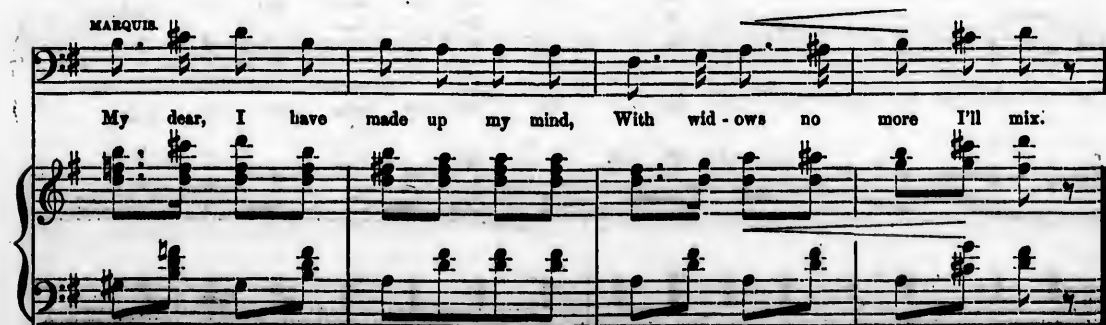
ADÈ

Of course I will have to for - give, But re - mem - ber, no more tricks.



MARQUIE

My dear, I have made up my mind, With wid - ows no more I'll mix.



*MARQUIS.*

*f* In Op - 'ra, nov - els, or in play, No mat - ter what ills at - tend;

*LISELLE GASPAR.*

*f* In Op - 'ra, nov - els, or in play, No mat - ter what ills at - tend;

*PAQUITA.*

*f* In Op - 'ra, nov - els, or in play, No mat - ter what ills at - tend;

*ADELE MADAME.*

*f* In Op - 'ra, nov - els, or in play, No mat - ter what ills at - tend;

*PASSEPOIL.*

*f* In Op - 'ra, nov - els, or in play, No mat - ter what ills at - tend;

*MARQUIS.*

*f* In Op - 'ra, nov - els, or in play, No mat - ter what ills at - tend;

*DUC.*

*f* In Op - 'ra, nov - els, or in play, No mat - ter what ills at - tend;

**CHORUS.**  
**SOFRANO AND ALTOS.**

*f* In Op - 'ra, nov - els, or in play, No mat - ter what ills at - tend;

**TENORS.**

*f* In Op - 'ra, nov - els, or in play, No mat - ter what ills at - tend;

**BASSES.**

*f* In Op - 'ra, nov - els, or in play, No mat - ter what ills at - tend;



## PAQUITA

*mf* If our ef - forts here to night, Have serv - ed an hour to be - gulle, Pray

Speak a kind - ly word of us, And lend us your ap - prov - ing smile.

Come, now, smile a kind ap - prov - al, Come, now, give us your applause.

Come, now, smile a kind ap - prov - al, Come, now, give us your applause.



WANNIE MARCEL

*f* Come now, she will wait no long - er, Come now, she'll not wait a day,

LISETTE GASPAR

*f* Come now, she will wait no long - er, Come now, she'll not wait a day,

FAQUITA

*f* Come now, I will wait no long - er, Come now, I'll not wait a day,

ADÈLE MADAME

*f* Come now, she will wait no long - er, Come now, she'll not wait a day,

FASSEPOIL

*f* Come now, she will wait no long - er, Come now, she'll not wait a day,

MARQUIS

*f* Come now, she will wait no long - er, Come now, she'll not wait a day,

DUO

*f* Come now, she will wait no long - er, Come now, she'll not wait a day,

CHORUS

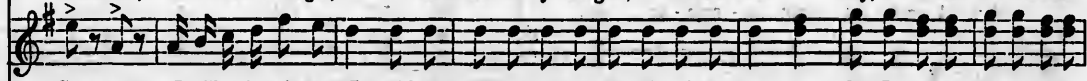
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*f* Come now, she will wait no long - er, Come now, she'll not wait a day,

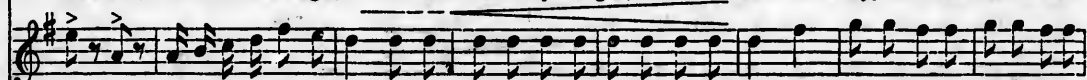
*f* Come now, she will wait no long - er, Come now, she'll not wait a day,



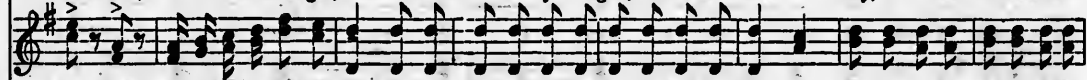
Come now, I will wait no longer, I will not wait an - y long-er, I will not wait a day, I will not wait another



Come now, I will wait no longer, I will not wait an - y long-er, I will not wait a day, I will not wait another



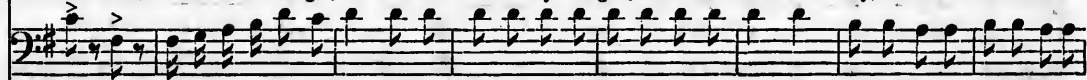
Come now, I will wait no longer, I will not wait an - y long-er, I will not wait a day, I will not wait another



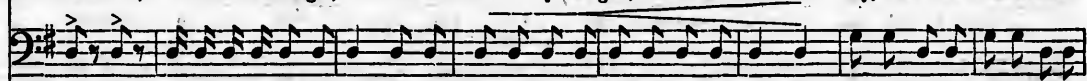
Come now, I will wait no longer, I will not wait an - y long-er, I will not wait a day, I will not wait another



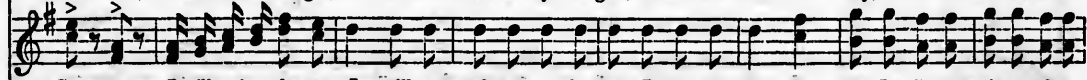
Come now, I will wait no longer, I will not wait an - y long-er, I will not wait a day, I will not wait another



Come now, I will wait no longer, I will not wait an - y long-er, I will not wait a day, I will not wait another



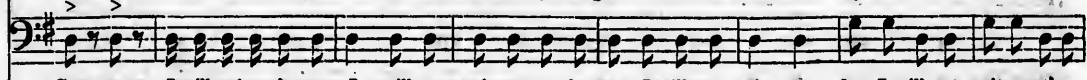
Come now, I will wait no longer, I will not wait an - y long-er, I will not wait a day, I will not wait another



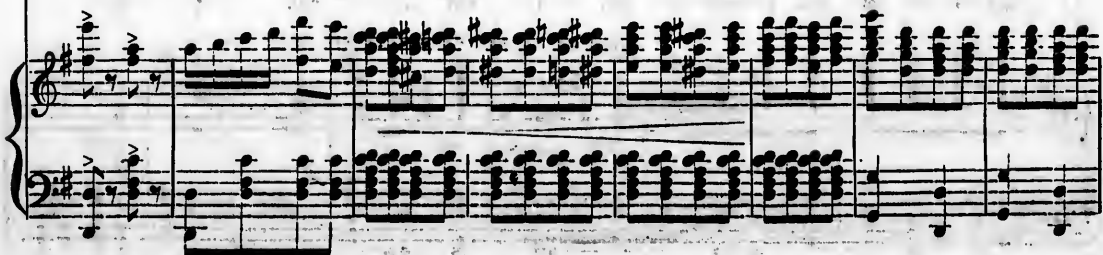
Come now, I will wait no longer, I will not wait an - y long-er, I will not wait a day, I will not wait another



Come now, I will wait no longer, I will not wait an - y long-er, I will not wait a day, I will not wait another



Come now, I will wait no longer, I will not wait an - y long-er, I will not wait a day, I will not wait another





First system of musical notation, measures 1-4. The treble clef part features a melodic line with eighth and sixteenth notes, while the bass clef part provides a steady accompaniment of chords.

Second system of musical notation, measures 5-8. The treble clef part includes slurs and accents. The bass clef part continues with chordal accompaniment. The word *sempre.* is written above the bass line in the final measure.

Third system of musical notation, measures 9-12. The treble clef part features a melodic line with slurs. The bass clef part includes a dynamic marking of *ff* in the first measure.

Fourth system of musical notation, measures 13-16. The treble clef part consists of sustained chords. The bass clef part includes a dynamic marking of *ff* in the second measure.

Fifth system of musical notation, measures 17-20. The treble clef part consists of sustained chords. The bass clef part includes a dynamic marking of *f* in the first measure. The system concludes with a double bar line.

THE END.

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